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SEUM NEWS

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N THE COVER: The romantic mood the landscape of the Sung Dynasty Hsia Kuei (fl. c. 1190-1225) is ex-essed even in the title, "Pure and Re-ote View of Stream and Hills." This one of the masterpieces from the col-ction of Chinese Art Treasures which on loan to the United States from ormosa, and is at present on exhibition the National Gallery of Art. The llection, which will tour four other merican cities, New York, Boston, hicago and San Francisco, includes aintings, calligraphies, and ceramics. he painting illustrated on the cover is section from one of the handscrolls.

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ACQUISITION

FEATHER IMAGE OF KU-KAILIMOKU, HAWAIIAN GOD OF WAR, a recent and rare acquisition by Chicago Natural History Museum, is a part of the Fuller Collection materials from the South Seas. Along with other Polynesian items, the god was first placed on permanent exhibition on April 28. This image is one of fewer than a dozen extant that have retained their colorful red, black, and yellow bird feathers, and is the smallest image of its type, 26.5 cm. high. This specimen was probably brought to England by a crew member from one of Cook's voyages of exploration.

NEWS LINE . . . . . .

Revere Tea Set from Minneapolis Institute of Arts on Loan to the White House

It has been announced by the White House that the Minneapolis Institute of Arts has lent one of its most renowned treasures, a Paul Revere tea set, to the White House to be displayed for a six-month period which began June 1.

This tea set was illustrated on page 3 of the February, 1961 issue of *Museum News*, as a new acquisition of the Minneapolis Institute of Arts.

Children's Museum Appoints Nine New Junior Curators

The Brooklyn Children's Museum has appointed nine teenagers to serve as Junior Curators at the museum. The honorary titles were awarded on a competitive basis to those students who seemed the most capable of benefiting from working with the museum staff on research, exhibits and programs.

The Museum received nearly 200 applications from teenagers in Brooklyn, Manhattan, Queens and Long Island, who wanted to try for Junior Curator appointments. From the applicants, 25 candidates were selected to take part in a ten-week tryout period. The competing candidates then spent after-school hours and Saturdays learning about the Museum and working on individual research projects.

Edison Home to be Opened to Visitors

Glenmont, the West Orange, New Jersey, estate where Thomas Alva Edison lived from 1886 until his death in 1931, is now open to the public, as announced by the Department of the Interior.

The home and laboratory comprise the Edison Laboratory National Monument which memorializes the remarkable career and achievements of the great inventor.

Two Paintings Stolen from Marion Koogler McNay Art Institute

On April 28th the two panel paintings here reproduced, St. Catherine and St. Barbara by the Master of St. Sang (both 13¼ x 9), were stolen from the Marion Koogler McNay Art Institute, San Antonio, Texas. Should they be offered for sale, please report immediately to your local police or Federal Bureau of Investigation office. A reward of $1000 will be offered for information leading to the arrest and conviction of the thieves.

Apse of Twelfth Century Spanish Church Rebuilt at The Cloisters in Fort Tryon Park

A national monument on loan from Spain, the 800-year-old apse of the Church of San Martin de Fuentiduena, is now open at The Cloisters in Fort Tryon Park. Transported from Spain and reconstructed as an addition to The Cloisters, the golden limestone apse is nearly three stories high and richly decorated with Romanesque sculpture. The apse has been rebuilt as part of a chapel with funds provided by the late John D. Rockefeller, Jr., who originally gave the funds for the erection of The Cloisters, a branch of the Metropolitan Museum of Art devoted to medieval art.

Annual Meeting and Preservation Conference

The Fifteenth Annual Meeting and Preservation Conference of the National Trust will be held from October 12 through October 16, 1961, in New York City, with headquarters at the Waldorf-Astoria.

Change of Hours at Henry Ford Museum

Effective June 15th, the Henry Ford Museum and Greenfield Village at Dearborn, Michigan, will be open from 9 to 6:30 daily including weekends and holidays, with the last ticket sold an hour before closing.

Russell Cave in Alabama Established as a National Monument

The establishment, by a proclamation by President Kennedy, of Russell Cave near Bridgeport, Alabama, oldest known home of primitive man in the southeastern United States, as Russell Cave National Monument, has been announced.

National and International

Nature Center at New Canaan, Connecticut

The New Canaan Nature Center Association, Inc., announces its appointment by the town of New Canaan as agent to develop and administer the Susan D. Bliss Park. Miss Bliss completed the gift in January 1961. The area, which consists of approximately forty acres, is to be developed into an arboretum, bird sanctuary, and nature center. There are three greenhouses on the property. The three-floored carriage house will be converted into an activities center. A Naturalist-Director will be hired to plan and carry out the programs, which will concentrate on the natural history of the region.

National Gallery of Canada to Sponsor Outdoor Sculpture Exhibition

An outdoor exhibition of works by Canadian sculptors will be sponsored by the National Gallery of Canada in 1962. It is planned to exhibit the sculpture in a park area in central Ottawa during July and August of that year, so that the works may be seen by the large numbers of summer visitors the capital attracts.

Corcoran Announces 15th Area Exhibition

The Corcoran Gallery, Washington, D.C., announces that for its next Area Exhibition (January 10-February 18, 1962) it will offer six cash prizes totalling $740, including a $500 Corcoran Prize to be awarded by a Gallery staff committee for a work in any class. Each juror will also award one prize: painting $75, sculpture $65, print and drawing $50, textile $25, and ceramic, metalwork, stained glass, $25. Each juror may also award one or more honorable mentions.

Artists from a much larger area may submit works. The range has been extended from 50 to 100 miles.

Twentieth International Congress of the History of Art

The Twentieth International Congress of the History of Art will be held in New York City, September 7-12, 1961, at Columbia University. Twelve sessions on European and American art from the Middle Ages to 1900 have been planned. For further information, write to the Executive Secretary of the Congress, Mrs. J. S. Rubin, Institute of Fine Arts, 1 East 78th Street, New York 21, New York.

Pahari Painting Missing

The Dogra Art Gallery, Jammu and Kashmir State, India, announces the disappearance of the miniature Pahari painting (12.1″ x 9.1″) here reproduced. Any information leading to its recovery should be conveyed to Vidya Rattan, Curator, Dogra Art Gallery, Jammu and Kashmir State, India.

Statue of Creator of Statue of Liberty will be placed on Liberty Island

Frederic Auguste Bartholdi, the French sculptor who conceived the idea of a colossal Statue of Liberty Enlightening the World, will be memorialized at ceremonies on Liberty Island in New York Harbor, October 28, when a Bartholdi statue will be unveiled near the base of his greatest work of art.

Like the Statue of Liberty, the statute of Bartholdi will be a gift from the people of France to the people of the United States.

Museum of Modern Art Sponsors Baskin Exhibit

The first comprehensive exhibition of Leonard Baskin's work to be presented abroad has been organized by the International Council of the Museum of Modern Art for showing at the Boymans/van Beuningen Museum in Rotterdam through July 6th. It will also be shown in Israel and in several European cities during the next year.

Research Query

Mr. J. F. W. Bryon, Borough Librarian, Eccles Public Libraries, Eccles, Manchester, England, would be grateful for assistance in tracing and borrowing an example of the original Indian "crosse" with circular net, for an exhibit on the history of lacrosse.

Capital Ship Exhibition at National Maritime Museum, Greenwich

An exhibition covering the history of the development of the capital ship through 200 years, will be on view throughout the year at the National Maritime Museum, Greenwich, England.

Library in Pakistan

The Department of Archaeology, Government of Pakistan, plans to establish a library at Mohen-jo-Daro. As limitations on the use of foreign currency make it very difficult for libraries in Pakistan to purchase foreign publications, especially those on archaeology which are usually costly, it is hoped that museums in the United States would be willing to contribute duplicate books and periodicals and copies of their own publications. These may be addressed to Dr. F. A. Khan of the Department of Archaeology, Karachi-Pakistan, and labelled for the Mohen-jo-Daro Library.

NEWS LINE . . . . . .

College Science Students to Work with Museum Scientists this Summer on Advanced Research

Nineteen outstanding college science students have been selected to work with scientists of The American Museum of Natural History, in New York City this summer, on advanced research projects.

The Undergraduate Research Participation Program was initiated at the museum in 1959, with the support of the National Science Foundation. The students selected for either summer or school-year participation, learn the latest and most advanced laboratory and field theory, and methodology.

Los Angeles County Museum Announces Science Foundation Grant

The National Science Foundation has awarded a grant of $130,000 to the museum for the support of a new research wing for vertebrate paleontology under the direction of Dr. Theodore Downs, Curator of Vertebrate Paleontology.

Stamford Museum Acquires Paintings from Shulman Collection

The Stamford Museum and Nature Center has received its first major acquisition in the field of the fine arts, a group of American paintings from the Herman Shulman Collection given by his widow, Mrs. Rebecca Shulman. The gift includes work by Glen Coleman, Louis Eilshemius, Pop Hart, Boardman Robinson, George Grosz, Eugene Higgins, Reginald Marsh, Raphael Soyer, Guy Pene Du Bois, Aaron Bohrod, William Gropper, Mitchell Siporin, Arnold Blanch, Raymond Breinin, Alfred Maurer, Sigmund Menkes, Robert Gwathmey, Joe Jones, David Burliuk, Max Weber, Milton Avery, Henry Mattson, Everett Spruce and Darrell Austin.

Course in Astronomy and Space Science Offered to Elementary School Teachers

A tuition-free course, "Astronomy in the Space Age," for elementary school teachers and administrators will be offered next fall for the second consecutive year by the American Museum-Hayden Planetarium, New York, under a grant from the National Science Foundation.

Application forms are now available for the course which begins on September 27, 1961, according to Dr. Franklyn M. Branley, Associate Astronomer at the Planetarium and Director of the course. The closing date for receipt of applications will be August 10th.

Acrylic Plastic Tube Protects Art Treasures

An effective means of shielding valuable documents and art treasures from the damaging effects of ultraviolet light emitted by fluorescent lamps has been developed for use at the Smithsonian Institution and the Bureau of Archives in Washington, D.C.

Colorless tubes, extruded of acrylic plastic, are slipped over the fluorescent lamps. The fluorescent lamps are removed from their sockets, the plastic tubes are slipped over them and the lamps are re-inserted. The plastic has no effect on the light output of the lamps, and at the same time it offers protection from lamp breakage due to accidental impact.

Print Center Plan Abandoned for the Present

In regard to the "Plan for a Submission Center for Prints," reported on page 4 of the May, 1961 issue of *Museum News*, the Print Council of America has submitted the following statement:

"The proposal to establish a selection center for prints, which was circulated some months ago by the Print Council of America, has been withdrawn. The idea of a print center is now being given further study by several artists' organizations with a view toward a possible new plan for achieving the desired purpose: i.e., to reduce expenses incurred by artists in submitting their work in national competitions."

Grant to Colonial Williamsburg

Alfred A. Knopf, internationally known book publisher, has presented a $5000 grant to the Institute of Early American History and Culture.

Seminar at Williamsburg, Virginia

Eighteen hand-picked students of historic preservation are learning their lessons from a distinguished faculty of twenty-six specialists from across the country, in the third annual Seminar for Historical Administrators, being held in Colonial Williamsburg from June 19th to July 28th.

The six-week Seminar, sponsored jointly by the National Trust for Historic Preservation, Colonial Williamsburg, Inc., and the American Association for State and Local History, is designed to prepare qualified students for entry into this growing field.

East Boston Sculptor Does Detailed Work on Museum Plaques

A garage loft work-studio with a view of Boston's Inner Harbor is the office of Theodore C. Barbarossa, dynamic East Boston sculptor. Here he has done to date almost two years' work on a Museum of Science commission to depict the sciences in five open-relief plaques, a project he estimates will take at least another year to complete. The plaques will eventually become the dominant decoration on the Boston Museum of Science, expressing the concepts of Astronomy, Energy, Industry (applied science), Man, and Nature.

NEWS LINE

Acquisitions by University of Colorado Museum

The University of Colorado Museum has received by request the natural history collections, library, and film files of the late Walker Van Riper of Denver, student of spiders and well-known nature photographer.

The museum has also acquired the Hoofnagle collection of American archeological and ethnological materials.

Arts Council of Rochester Submits Annual Report

The first annual report of the Arts Council of Rochester, founded in May, 1958, as well as a brief summary of the projects established in Rochester, has been received. There are now fifteen member groups in the Council.

New Mississippi State Historical Museum

With the dedication of the 140-year old 'Old Capitol' restoration on June 3, 1961, the new Mississippi State Historical Museum began its official life. It is a division of the Department of Archives and History. There are thirty permanent exhibits and five changing exhibits to run until autumn.

Artists to Show Works at Stratford Shakespearean Festival

Artists from the Province of Quebec are to be honored at this summer's Stratford Shakespearean Festival. Dr. Evan H. Turner, director of The Montreal Museum of Fine Arts, said 25 artists were selected to show the variety of styles evident today in Quebec. Each is represented by two works.

Orbital Scientific Laboratory to be Featured in "Man In Space" Exhibit

The Martin Company has contributed $100,000, for construction of a full-scale model of an earth orbiting laboratory in The American Museum of Natural History in New York City.

The full-scale model space laboratory, sponsored by Martin, will be known as ARIES (Authentic Reproduction of an Independent Earth Satellite) and will be the main feature of the Museum's expanded "Man in Space" exhibition, scheduled to open on October 12, 1961.

Editor's Note: The American Association of Museums would like to bring to the readers' attention its new address, 2306 Massachusetts Avenue, N.W., Washington 8, D.C

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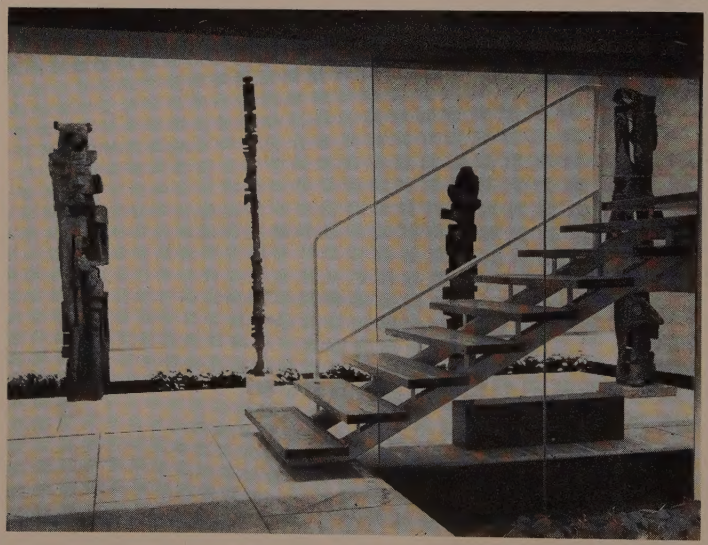

Mirko Exhibition, May 1961

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Recent Museum Catalogues

AMERICAN PAINTINGS FROM PACIFIC COAST MUSEUMS: *20th Anniversary Loan Exhibition.* Art Center, La Jolla, California. Foreword by Donald J. Brewer. Introduction by Armin Kietzmann. Catalogue. 16 pp. 10 illus.

AMERICAN ROMANTIC PAINTINGS OF THE 18TH AND 19TH CENTURIES: *From the Collection of Lee B. Anderson.* Lyman Allyn Museum, New London, Connecticut. Introduction by Edgar Den. Mayhew. Catalogue. 11 pp.

THE ART OF INDIA: *Sculpture, 1st Century B.C. to 18th Century A.D.; Rajput Painting, 16th Century A.D. to 19th Century A.D.; Textiles, 17th Century.* University of Rochester, Memorial Art Gallery, New York. Foreword by Gertrude H. Moore. List of Lenders. Introduction by Diran K. Dohanian. 48 pp. 73 illus.

ARTIST-CRAFTSMEN OF WESTERN EUROPE. Introduction by David T. Campbell and Harris K. Prior. Essay by Robert A. Laurer. Catalogue. 52 pp. 36 illus.

CIRCULATING EXHIBITIONS, 1961-1962. Museum of Modern Art, New York, New York. Foreword by Porter A. McCray. 56 pp. 29 illus.

THE FACE OF THE FIFTIES: *Recent Painting and Sculpture from the Collection of the Whitney Museum of American Art.* University of Michigan Museum of Art. Preface by Charles H. Sawyer. Essay by John I. H. Baur. 26 pp. 7 illus.

FIFTY AMERICAN PRINTMAKERS. De Cordova and Dana Museum, Lincoln, Massachusetts. Acknowledgments, Catalogue, and Biographical Notes. 20 pp. 51 illus.

THE FOUR CONTINENTS: *From the Collection of James Hazen Hyde.* Cooper Union Museum, New York. Foreword by Calvin S. Hathaway. Introduction by Louis Réau. Essay by Hedy Backlin. 30 pp. 15 illus.

GEORGE CALEB BINGHAM SESQUI-CENTENNIAL EXHIBITION, 1811-1961. William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Missouri; City Art Museum, St. Louis, Missouri. Acknowledgments and List of Lenders. Introduction by Ross E. Taggert. Essay by Charles Van Rabensway. 32 pp. 29 illus.

GEORGIA O'KEEFFE. Worcester Art Museum, Worcester, Massachusetts. Introduction by Daniel Catton Rich. Acknowledgments and Catalogue. 9 pp. 23 plates.

IMPRESSIONISTS AND THEIR FOREBEARS FROM BARBIZON. Dallas Museum for Contemporary Arts, Dallas, Texas. Acknowledgments and Catalogue. Essay by Douglas MacAgy. 24 pp. 11 illus.

ITALIAN DRAWINGS FROM THE MUSEUM'S COLLECTION. Museum of Art, Rhode Island School of Design. Introductory Note. Catalogue. 28 pp.

JAPAN-AMERICA WOMEN ARTISTS EXCHANGE EXHIBITION: *In Commemoration of the Centennial of Japan-U.S. Amity Treaty.* Riverside Museum, New York. 18 pp. 33 illus.

ONE HUNDRED PAINTINGS FROM THE G. DAVID THOMPSON COLLECTION. Solomon R. Guggenheim Museum, New York, New York. Check list; brief biographies of forty-eight artists. Introduction by G. David Thompson. Illustrated, 27 color plates. $1.50.

SALUTE TO ITALY: *100 Years of Italian Art 1861-1961.* Wadsworth Atheneum, Hartford, Connecticut. Foreword by Edward Bryant and Michael R. Campo. List of Lenders and Acknowledgments. Introduction by Filippo Donini. 44 pp. 23 illus.

THIRD INTERIOR VALLEY COMPETITION: *Painting, Sculpture, Drawing.* Cincinnati Art Museum, Contemporary Arts Center, Cincinnati, Ohio. Introduction by Allon T. Schoener. 14 pp. 10 illus.

TWENTY-FIRST INTERNATIONAL WATERCOLOR BIENNIAL: *Germany, Great Britain, United States.* Brooklyn Museum, Brooklyn, New York. Essays by Hertha Wegener. 16 pp. 12 illus.

TWENTY-FOURTH ANNUAL DRAWING, PRINT AND SCULPTURE EXHIBITION. San Francisco Museum of Art, San Francisco, California. Foreword by George D. Culler. 16 pp. 3 illus.

VASSAR COLLEGE CENTENNIAL LOAN EXHIBITION: *Drawings and Watercolors from Alumnae and Their Families.* Vassar College, Poughkeepsie, New York. Index of Lenders and Artists. Acknowledgments by Belle Krasne Ribicoff. Essays. 151 pp. 155 illus.

THE VICTORIAN AMERICAN: *From the Harry T. Peters 'American on Stone' Lithography Collection.* Smithsonian Institution, Washington, D.C. Preface by Anthony N. B. Garvan. Introduction by Peter C. Welsh. Catalogue and Bibliography. 30 pp. 21 illus.

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Sculpture

Points of View

The Association is assembling a photographic portrait of the Museum in the United States and Canada at mid-twentieth century. It will be a visual picture ranging from the art museum to the zoo. The pictures will portray the face of the museum in 1961, and the valuable contribution the museum is making to the community.

A request is being sent out to museums, historic houses and societies, planetariums, zoos, aquariums, and botanical gardens for pictures related to (a) the collections—exhibitions, research, conservation, restoration—showing the curator and preparators at work, or the public in attendance; (b) the museum as an educational and research institution—classes, lectures, study groups, tours, research projects, and expeditions; (c) the museum as offering broad cultural programs—concerts, theater, films, dance programs, and facilities for outside groups using the museum; and (d) the museum as a center of scholarship, connoisseurship, and discovery.

The photographs should depict both the museum profession and the museum audience—children, young people, adults, and retired people. They should reveal the endless lines of children coming to attend classes, the crowd viewing an opening, the volunteers at work, the serious individual pursuing his own special pleasure and/or cultural attainment, and the retired person who finds new interests and skills in museum classes and workshops. The portrait of the museum at mid-twentieth century must include both the large and small museums, and also every geographical area of the United States and Canada. Pictures showing visiting dignitaries will be of interest.

The Association is first planning to use some of the photographs in its September 1961 issue of Museum News, and then it is considering them for publication in book form, and for circulation abroad in the form of a photographic exhibition under the title, "The Museum at Mid-Twentieth Century."

Museums are asked to send 8 x 10 glossy photographs which fit the above categories. Each picture should be carefully captioned, dated, and bear the name of the museum. The photographs should be mailed to: The Museum at Mid-Twentieth Century, The American Association of Museums, 2306 Massachusetts Avenue, N.W., Washington 8, D.C. The photographs are needed as soon as possible, and any assistance will be greatly appreciated.

JOSEPH ALLEN PATTERSON

Travellers Among Mountains and Streams. By Fan K'uan (early eleventh century, Sung dynasty). A hanging scroll in ink and colors on silk.

Aschwin Lippe

Chinese Art Treasure

THE great exhibition of Chinese Art Treasures will recall memories of the exhibitions of Chinese art in Berlin (1929), London (1935-6), and Venice (1954). However, all three attempted a representation of 4,000 years of Chinese art in all its aspects. In each case, the degree of success depended mainly upon the availability of the most important collections. Of the three, only the London show had the cooperation of the Chinese government and also included important contributions from Japan and the United States.

The present exhibition does not attempt the same scope. It is a selection of masterpieces from the National Palace and Central Museums, formerly in Peking and Nanking, now in Taiwan. The collections of these two museums contain the cream of the former imperial collections.

The imperial collection was mainly built up by the Ch'ien-lung emperor (reigned 1736-1796). In part it had been inherited from the preceding dynasties. Under his successors the power of China waned. While the collection was increased by some new acquisitions, it was depleted by looting (particularly during the Boxer rebellion and the subsequent foreign occupation in 1900) and by thefts, presents and substitutions. This malpractice continued and increased after the boy-emperor had been deposed and China became a republic in 1912. The imperial palaces including the collection remained private property, and dishonest eunuchs and retainers helped themselves to art objects in lieu of emoluments. The boy-emperor himself gave a number of important objects to his brother and to other relatives and friends.

In 1924 P'u-i, the former emperor, was forced to leave Peking; he went to Tientsin and later was to become emperor of Manchuria (1932). He took a large number of important paintings and calligraphies along, mainly handscrolls. Some were probably sold during his stay in the Japanese concession in Tientsin; the remainder of his collection was broken up when the Red Army took Mukden. Many objects were destroyed; others found their way to Hong Kong, Japan, the United States, and Europe. Some United States museums and private collectors made good use of this absolutely unique

ABOUT THE AUTHOR: Aschwin Lippe is the Associate Curator of the Department of Far Eastern Art, Metropolitan Museum of Art. The author of numerous articles on East and South Asian art and archaeology, he holds a diploma of Chinese from the Seminar für Orientalische Sprachen, Berlin, and a Ph.D (Sinology), from the University of Berlin. He was a Senior Research Fellow at the Metropolitan Museum of Art in 1949. After several lengthy sojourns in Taiwan devoted to studying the paintings of the collection, he became a member of the Selection and Catalogue Committees of the current exhibition, and author of the section on paintings in the catalogue.

oss the Pacific

opportunity when P'u-i's Mukden treasures and other important private collections in China were dispersed and, in part, smuggled out of Communist China under penalty of death. In other cases lack of interest, unwillingness to match or better the considerable prices offered by the Communists, and enforcement of the embargo against products of Chinese origin, resulted in the return of some of the most important paintings and calligraphies to Peking.

In 1924 the Republic of China took over P'u-i's Peking palaces and the remaining bulk of the collection. In 1925 the Palace Museum was inaugurated.

In the autumn of 1931, the Japanese began to occupy Manchuria and to threaten Peking. By spring, 1933, a selection of art objects had been made and packed, and was secretly shipped to Shanghai.

In 1936 the Shanghai deposits were transferred to Nanking, where a storage building had been completed. In the summer of 1937 the Japanese invasion began and the Palace Museum collection had to be moved to safer regions. Several times there were very narrow escapes.

After the end of the war the three deposits were reassembled in Chungking (in 1946), and by the end of 1947 had been moved back to Nanking. In the winter of 1948, the Communist threat made it necessary to move the collection from Nanking to Taiwan. By February, 1949, three shipments had been made. Special storage buildings were

Cat—by Li Ti (dated 1174, Sung dynasty). Album leaf in color on silk.

Vase, Ju Ware. Sung dynasty, early 12th century?

constructed in the countryside near Taichung in 1950, and by the end of 1953 a tunnel was excavated as an air raid shelter. An inventory showed a total of about 232,000 objects, including over 150,000 books. There were 2,382 bronzes, 17,934 ceramics, 3,894 jades, 5,760 paintings and calligraphies. Mainly, thanks to the devotion of the museum staff, the collection had survived the wartime hazards and odysseys practically intact. In 1956 a small museum building was constructed with the help of the Asia Foundation. For the first time in twenty-five years a part of this extraordinary collection was, in rotation, accessible to the public.

Since the end of the war a number of attempts have been made to bring about an exhibition of art treasures from the Palace Museum collection in the United States. In 1953, a draft agreement was reached and in the winter of 1959, a contract was finally signed.

The imperial collection, and consequently that of the National Palace and Central Museums, represents the interests and tastes of the eighteenth-century court society. Thus it does not include any sculpture. Religious sculpture had been created by professional craftsmen and artisans, mainly anonymous. The gentleman artist and collector considered it vulgar and not worthy of interest. This is the reason why so many of the most important Chinese sculptures are now to be found in Western and Japanese collections—a situation bitterly resented by the Chinese Communists.

A large number of bronzes show the early interest in archaeology. However, many of these, though attributed to the Shang and Chou periods, are, in the opinion of contemporary scholars, archaistic pieces of much later periods. Others are early, but have been collected as historical documents because of their long and important inscriptions. Less attention was paid to aesthetic qualities like shape, design and decoration, or technical ones like precision of casting. Also, the great era of archaeological discoveries really began with our century, and the famous Anyang excavations were only started in 1928. Consequently, Western and also Japanese collections are incomparably richer in the archaic bronzes that justify our appraisal of them as a great and unique contribution to world art.

For the same reasons the large number of jades contains only a few archaic pieces, which cannot compare with those that have been collected in Japan and the West. The bulk are decorative jades of the seventeenth and eighteenth centuries which also are well represented in the West.

The largest single group in the collection consists of ceramics. Yet there is not a single piece earlier than the Sung dynasty. Also, certain Sung wares like Tz'u-chou, Chien-yao and Ch'ing-pai ("Ying-ch'ing") are not included because they were not considered elegant enough for the Palace; others of the K'ang-hsi era, like *famille verte* and *famille noir*, were omitted because they were made for export to Europe mainly, and did not appeal to the more refined Chinese taste of the period. On the other hand, the great imperial wares of the Sung dynasty like Ju and Kuan are represented in a quality and quantity which is absolutely dazzling.

These examples will explain why the Selection Committee did not attempt a quantitative representation of the Palace Museum collection. Its aim was to select its highlights in fields which are not, or not as well, represented in Western collections.

The total number of exhibits was limited by the fact that this was to be a travelling exhibition. It also had been decided that the show should include mainly paintings, and in the second place ceramics. The limitations in size and representation, and the emphasis on painting are the main differences from the exhibitions in Europe mentioned above. The Berlin show had 1,272 exhibits of which 49 were paintings. The London exhibition totaled 3,080 items including about 380 paintings and calligraphies, among them many fragments of silk and wall paintings from Central Asia. The Venice show had 950 objects of which 129 were paintings (more than 75 per cent from the Ming and Ch'ing dynasties). The present exhibition contains 119 paintings and ten calligraphies in a total of 231 items (or 253 pieces).

Yukio Yashiro, speaking of the great London exhibition (1935-6), criticized the emphasis on the applied arts and archaeology, and the inadequate representation of great Chinese painting. He suggested that "amateurish appreciation" and "poetical interpretation" be replaced by "more definite and concrete knowledge gathered first-hand from original sources." For this purpose he emphasized the need to establish authentic standard works which would serve as key-stones.

Much progress has been made along the lines

ABOVE: Clothes for the Warriors. By Mou I (dated 1238-1240, Sung dynasty). A section of a handscroll, in ink on paper.
BELOW: Dwelling in the Fu-ch'un Mountains. By Huang Kung-wang (dated 1350, Yüan dynasty). A section of a handscroll.

indicated by Professor Yashiro, as is evident from the publications of Laurence Sickman (1956) and James Cahill (1960). However, "poetical interpretation" is still rampant. At the same time, dogmatic application of art-historical theories derived from the European field has been proved to be equally unsuited to the task. In 1947 John A. Pope wrote: "Competent connoisseurship involves a discerning eye in the matter of genuine and false seals —both in cutting and in color of the ink—of the handwriting of many well-known artists and critics, a familiarity with the enormous bibliography of Chinese writings on the subject, and, most important of all, an extensive experience in the examination of actual paintings both good and bad, genuine and forged."

No single scholar—Chinese, Japanese, or Western —can claim as yet to possess all these prerequisites in relation to 1000 years of Chinese painting. However, we may say that the conditions have, by and large, been met by way of a collective effort of the Chinese and Western scholars involved. The essential process of comparing, at length and repeatedly, paintings attributed to the same master, or at least to the same period, is possible, as far as "early" Chinese painting (tenth to fourteenth century) is concerned, only in this very collection, which is so amazingly rich in works of these periods. At the same time, it also possesses a wealth of calligraphies, including numerous writings by the same artists and critics whose inscriptions appear on the paintings. Furthermore, on both paintings and calligraphies there is an enormous number of seals of artists, as well as critics and collectors, which are available for comparison. Needless to say, such technical details as the quality of silk and paper, or the color of ink and pigments also can best be distinguished where a large body of comparable material is available.

For the first time, a large number of masterpieces by the greatest painters in Chinese history are exhibited with other good paintings of their periods. For the first time, Chinese painting is presented to a Western public in a selection that makes it possible to appreciate its early achievements and its claim to greatness. Out of 119 paintings, 97 date from the tenth to the fourteenth centuries. Most of the famous artists of those days are represented by important originals, some by more than one. The limitation in quantity, and the necesssity of having some variety in subject matter and technique, made it necessary to exclude many good paintings. However, we can safely say that, with the exception of a few which were in very bad condition, the most important early paintings of the Palace Museum collection are now on view.

The emphasis on "early" paintings is easily explained. The Palace Museum collection is unbelievably rich in works of those periods which are but sparsely represented in Western and Japanese collections. It is the largest single repository of genuine and important paintings of the Sung and Yüan dynasties, and possesses representative works by most of the famous painters of those centuries. All the great Ming painters are very well represented, some by a considerable number of works. The Ch'ing dynasty artists are not as comprehensively included, the emphasis here being on the orthodox and court painters whereas most of the "individualists" are absent. On the other hand, paintings of the Ming and Ch'ing dynasties have become more numerous, of late, in the West. It seemed sufficient, therefore, to limit their selection to few but outstanding pictures, fourteen of the Ming dynasty and eight of the Ch'ing.

Practically all of the 112 hanging scrolls and handscrolls, album leaves and albums are paintings of the highest quality, which have graced the most famous Chinese collections. Less than twenty out of these 112 have once before been shown abroad—in London in 1935-36. A larger percentage had, at one time or another, been on exhibit in Peking during 1928 and 1931, or shown in the Nanking Exhibition of 1937. Some have never before been on public view. Such a compact group including the very best in Chinese painting has never been shown anywhere or at any time. We believe, therefore, that the exhibition is going to be a revelation to all who will allow these paintings to speak for themselves.

The beginning of the monumental landscape style of the Northern Sung is marked by the majestic and awesome mountain landscape by Fan K'uan, for many the greatest Chinese painting in existence. The human figures are, in scale and importance, reduced to insignificance. The ink monochrome technique has reached full maturity and only little color is used.

The poetic, sentimentalized landscape of the Southern Sung is represented by the brilliant and great Hsia Kuei river landscape (see cover), per-

haps the supreme masterpiece of the whole Ma-Hsia school. The staccato brush strokes rendering the rock texture are derived from Li T'ang. The variety of brush strokes and ink values has reached an absolutely dazzling richness.

Li Ti's enchanting "Cat" (1174), painted in the finest of detail, conveys the playful yet mysterious character of the feline to a point where he creates an "ideal" portrait. Among the figure compositions there is the poetic handscroll by Mou I, a scholar and "amateur" painter. Carefully drawn with a soft, sensitive brush, the composition moves in a gentle and elegant rhythm. Certain conscious archaisms as well as the cool and chaste drawing contrast with the style of the professional Academy artists. The extraordinary handscroll by the Taoist recluse Huang Kung-wang (1350) is another of the greatest Chinese paintings in existence.

The romantic approach of the Southern Sung Academy landscape has given way to a cooler, more intellectual mood; scholarly austerity is wedded to a deep affinity with nature and a search for truth. The landscape and its elements are abbreviated and reduced to their essentials. Calligraphic pyrotechnics are spurned in favor of a seemingly rough and sketchy brush work with much use of dry ink.

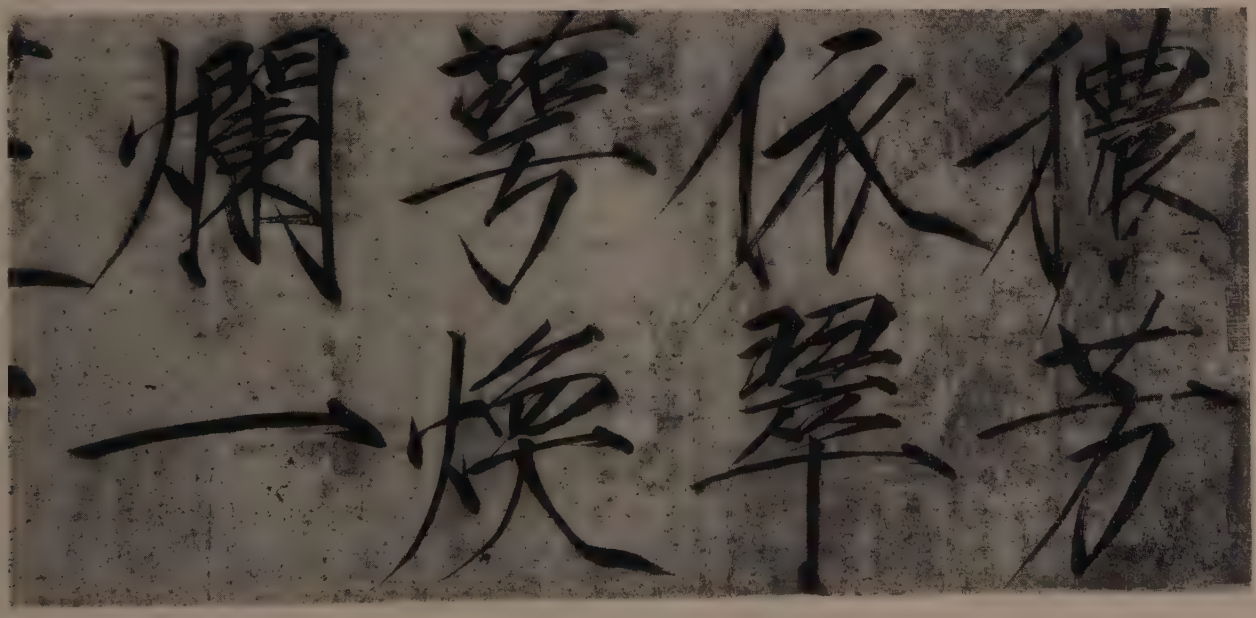
The Chinese themselves have always regarded the art of calligraphy as equal to that of painting. Due to our esthetic conditioning as well as to the different forms and tools of writing, no comparable development took place in the West, and we find it difficult to appreciate and evaluate the qualities of Chinese calligraphy. Among the few but superb examples we single out the poetry scroll written by Emperor Hui-tsung (1082-1135), famous collector and patron of the arts, in a style he created. It is characterized by an elegance and grace which verge on preciousness.

The second largest group in the Art Treasures from China are the ceramics (66 items or 85 pieces). The fabulous Ju ware, made between 1107 and 1127 for ceremonial court use, was called by the Ch'ien-lung emperor "rare as stars at dawn" which it certainly is in the United States. The greenish-blue monochrome glaze, covered by a fine ice crackle, is the highest achievement of technical mastery. It is typical of the utterly refined taste of the Sung court, while the shape, imitating an archaic bronze vessel, illustrates the interest in antiquity.

Other highlights are the early Ming ceramics, and the enameled wares. Some enamels and cloisonnés, silk tapestries, bamboo carvings, early Ming lacquers, a group of jades, and a few archaic bronzes complete the selection.

The immediate impact of the exhibition will, we are convinced, help to give Chinese art the place it deserves in the appreciation of Western critics and amateurs alike.

BELOW: Calligraphy: Poem. By the Sung Emperor Hui-tsung (reigned 1101-1125). A section of a handscroll, in ink on silk. (Photographs by permission of the National Gallery of Art, Washington, D.C.)



The Music Room—after restoration

Clifford Musgrave

Brighton Pav

When the European war ended in 1945, the Royal Pavilion at Brighton was in a sorry state. For many years before, little had been done in the way of systematic restoration, either of the fabric or of the interior. The enforced neglect of the war years accelerated the decay and damage from which the building suffered.

The incredibly complicated roof, with its oriental domes, minarets, pagoda spires and pinnacle chimneys was particularly susceptible, and innumerable leaks caused damage and decay to the structure, especially to wooden beams embedded in the brickwork, and to the interior decoration.

During the war the custody of the building, previously an independent department, was transferred to the Museums Department of the Corporation. Throughout these years the building had been put to a variety of uses, as a centre for the entertainment by the Mayor and the civic authority of innumerable members of the military, naval and air services of many different nations, for lectures and courses, social functions and many other purposes connected with the war.

From 1940 onwards, air-raids both by night and by day were more or less continuous, but miraculously, although bombs fell in the Pavilion grounds, in the roadway outside, and close by in the town, the building itself, apart from broken glass, escaped damage by this cause.

At the end of the war the administration of the Royal Pavilion as a responsibility of the Museums Department was confirmed, and plans were drawn up for a systematic programme of restoration, both of the structure and of the interior decoration.

The interior at that time was in an extremely gloomy, dark and sordid condition. Original decorations that existed were obscured behind deep layers of dirt and varnish discolored by time. In several rooms, the North and South Drawing Rooms, the King's Private Apartments and the first floor private apartments, all original decorations had disappeared and had in some instances been replaced by late Victorian decorations in sombre *lin-crusts*, or embossed leather.

The first of the Regency Exhibitions, held in 1946, when a great deal of the original furniture of the building was returned

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Restored to Regency Splendour

from Buckingham Palace for a few weeks, emphasized the drabness of the surroundings.

The essential first step in all restoration is, of course, to establish what structure or decoration existed originally. Two principal sources of such information exist. The first is the volume of *Views of the Royal Pavilion,* produced by the architect John Nash in 1826, three or four years after the completion of the final transformation as an Indian palace. This work consists of colored aquatints of the rooms as they appeared during the changes that took place between 1815 and 1823. The subjects were mostly drawn by Augustus Pugin, Nash's principal draughtsman, and engraved by a number of well-known engravers of the day.

The second source is a typewritten transcript of ledger entries from the books of Crace and Sons, the firm of decorators who carried out the work at the Pavilion for King George IV.

A third source of outstanding importance came to light in 1950, when a portfolio of thirty-eight designs in watercolour for decorative schemes at the Pavilion was acquired from a London print-dealer by Mrs. John Gregory, who presented them to the Cooper Union Museum in New York. They were produced by Crace and Sons.

In 1951 the authorities of the Cooper Union most generously lent the principal designs for exhibition in the Brighton Art Gallery, and they also supplied photographs and colour transparencies which have been of immense value in establishing details of the original decoration.

One of the first works embarked upon was the restoration of the Music Gallery (North Drawing Room) in 1948. The first step was the removal of a late Victorian imitation leather decoration in dark brown, of a dubious "Moorish" design, and its replacement by a reproduction of the original decoration which had been in pale grey and gold, in John Nash's *Views.* The engraving was, however, too vague to establish the details of the decoration. A fragment of this had survived; in the darkness of the timber roof structure of the central dome was found a bundle of the original decoration of the Music Gallery, painted in pale grey on fine linen, with an oriental trellis decoration in gold leaf, which was as bright as the day it was made. Every detail was preserved, and the decoration was reproduced on paper in exact accordance with the original decoration, with the exception of yellow paint being used instead of gold leaf, which was too scarce at the time to be used in the necessary quantity.

The next important step in restoration was made in 1950 when the walls of the Music Room were cleaned. The decoration of Chinese landscapes painted in scarlet, yellow and gold had become darkened by dirt and layers of discoloured varnish. According to stories told by old members of the staff, "the crimson lake came away from the walls in bucketfuls." A new attempt at restoration was based on modern techniques of picture restoration as published by the National Gallery in connection with the cleaning of their own pictures.

Various solvents were used to remove dark varnish and dirt, and the original painting in clear brilliance of scarlet, yellow and gold, and of extreme hardness, was uncovered. Even the strongest solution of acetone failed to touch this underlying original work, which had in fact been protected during more than a hundred years by the film of

thick varnish. The whole of the paintings were now cleaned, and it became obvious that the crimson paint which came away so readily was a Victorian overpainting of the red backgrounds, applied when the decorations had darkened in an attempt to brighten them.

In the same year the restoration of the King's Private Apartments was begun. These three rooms were sordidly plain, the walls pink, the woodwork dark brown. The original decoration, long ago destroyed, had consisted of walls painted with a design of dragons, birds, waves and stars in white outline on a green ground, and painted woodwork grained "in imitation of pollarded elm wood."

A tiny sliver of original wallpaper was found, about three inches long by an inch wide. This fragment, protected from fading, established the exact shade of green used. Some sheets of yellow paper bearing the same design were found in store at the Pavilion. Enough of this existed to show the complete design, which covered an area about ten feet square before repeating. The woodwork was covered with many layers of dark varnish. When this was removed, chiefly with diluted ammonia, the original graining in a subtle grey-green colour was found in remarkably fine condition underneath. The original dado was known from the aquatints of Nash's *Views* to be of a Chinese trellis-design, and some unused sheets of paper bearing this decoration were found in the Pavilion cellars. Each sheet bore the mark of a crown, the words ACCOUNT TAKEN, and the date 1822. Enough of this dado paper survived to complete the largest of the King's Apartments, the Library. For the Ante-room and the Bedroom a reproduction of the original wallpaper was used.

In the following years two small first-floor rooms with their associated lobbies and ante-rooms, in all of which no original decoration remained, were completely restored, one in a typical *chinoiserie* scheme of the Pavilion, to represent the bedroom of the Princess Charlotte. The furniture which she had almost certainly used during her visit in 1817 for her engagement to Prince Leopold of Saxe-Coburg was gathered from several sources. A washing-stand was found in an antique dealer's shop at Worthing, eleven miles away, covered with brown paint. The Royal brand G R PAVILION found underneath proclaimed its origin, and the entry in the Pavilion Inventory of 1846 describing it made it appear highly probable that it belonged to the Princess's bedroom. A bed, corresponding exactly to the Pavilion Inventory's description for this room, was found in the cellars in a ruinous state, but was restored with its "cut Chinese frame, decorated in blue and grey."

The second room was decorated in early nineteenth-century classical style to form a setting for a group of satinwood Sheraton furniture which had originally belonged to Mrs. Fitzherbert at her Brighton house.

Much of the gloom of the unrestored Pavilion was due to the sombre Victorian decoration of the Corridor. It was resolved to make an entirely fresh decoration, following the original as closely as possible in design and colour. The walls were stripped, relined with linen covered with lining paper and a final surface of cartridge paper, used in six-foot widths. When mouldings were removed from doorways and niches, narrow strips of the original decoration were found in brilliant condition, having been protected from damage and light. These showed the clear cerulean blue of the Chinese foliage and the pink ground of an intense hue that one would not have had the courage to use without such irrefutable authority!

More recently the Banqueting Room has been restored. The domed ceiling, painted with immense palm-fronds, has been cleaned, and so have the wall-paintings of groups of Chinese figures, some of

The Music Gallery after restoration (1948), with wallpaper in original design of grey and yellow. The original simulated bamboo cabinets were returned by H. M. the Queen.

The Banqueting Room, its splendour restored, is shown here after completing the removal of dark varnish from the wall-paintings.

them original, by Robert Jones of 1822, others painted by Tony Dury in 1856 to replace those which were removed to Buckingham Palace by Queen Victoria.

At the time of this writing the restoration of the Red Drawing Room is going on.

Such are some of the more dramatic and spectacular episodes in the restoration of the Royal Pavilion. A great deal of it has given opportunity for the remarkable talent of Mr. Roy Bradley, the Royal Pavilion staff decorative artist.

In general, the methods used follow those generally adopted for the cleaning and restoration of paintings, though the decorations of the Royal Pavilion, even the figure-groups and landscapes of the wall-paintings, have none of the subtle and evanescent glazes found in the work of such painters as Rubens and Gainsborough. Mostly the original work is of a hardness that would only yield to the most drastic solvents. The solutions used are chiefly ammonia, in different strengths, for removing discoloured varnish and dirt from woodwork, and acetone for cleaning wall-paintings. Although a more powerful solvent than alcohol, this has the advantage of working swiftly in removing varnish before the underlying paint has time to soften, as would occur with a more slowly working solvent.

The work of establishing from records, documents, illustrations and surviving fragments the design and character of original decorations, is one of the most satisfying aspects of a curator's work in such a building, just as their restoration and recreation are satisfying for the decorative artist concerned.

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Marlis Haltner

Deutsches M

General view of the Deutsches Museum.

Early in the century, a young Munich engineer, Oskar von Miller, had the idea of creating a museum of masterpieces of science and industry. The museums that inspired him were the Conservatoire National des Arts et Metiers in Paris, and the Science Museum in London. The museum he had in mind was to embody the same ideas but in a more complete and perfect manner. There was no doubt for Oskar von Miller that this museum could be built only in Munich, his hometown. This museum would include the whole field of the sciences and technology.

From the first constitutional meeting in 1903, until the opening of the Deutsches Museum, many years passed. Men like Röntgen, Diesel, Linde, Krupp, Hertz and Zeppelin were members of the founders' committee. In 1906, in the presence of the German emperor, the foundation-stone was laid. From then on Oskar von Miller started collecting unique historical objects and engines, and copies were made of important originals that were unavailable. Difficulties and obstacles were numerous, but they were overcome by large-scale systematic organization. Enthusiastic individuals made sacrifices, they gave money and contributed objects. It took patience and persuasion to get originals and exhibits from German and from foreign scientists and engineers. Madame Curie and the Dane, Poulsen, were approached for contributions of instruments and devices. In the industrial domain, Oskar von Miller tried to obtain precious historical machines, such as the first dynamo, the first electrical locomotive made by Siemens, the first Diesel engine, early automobiles and many kinds of instruments from all over the world.

According to the will of the founder, the Deutsches Museum has become a place of popular education, accessible to the world and devoted to the community of man. A knowledge of historical relationship often facilitates comprehension of contemporary technological processes. Engineering and science are not confined to the boundaries of any one country. We find in the Deutsches Museum the achievements of countries other than Germany.

The museum reminds its visitors of the great inventors and pioneers, of the scientists and engineers, who dedicated their lives

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ım—Destroyed and Reborn

to the advancement of engineering for the benefit of humanity. Behind the engines of steel and iron we also sense the human beings with their ambitions, their joys and their sorrows. Visitors receive a warm personal contact with objects seemingly lifeless at first view.

The museum is located on an island. The growth of the museum building is reflected in its architecture. An early modernism is evident in the pre-war structure with its towers and cupolas, reminiscent of historical styles, but free of archaeological revivalism. The later wings are more contemporary in style. A complete tour of the building, without pausing to examine objects, takes more than two hours. The Deutsches Museum suffered considerable damage during World War II, almost 80 per cent of the collections were completely destroyed. Immediately after the end of the war reconstruction began. The men in charge—Oskar von Miller had died in 1934—were guided by contemporary thought, learning from the mistakes of the past. Building operations were vigorously pushed forward so that today about two-thirds of the pre-war collections are again accessible to the public.

In designing the interior, the architect made the architectural background relate to the objects to be exhibited; he frankly abandoned the traditional approach of turning the museum into an architectural monument glorying in its own importance. Where an historical character was to be emphasized, the period-room type of installation was used successfully. For the laboratory of the alchemist a Gothic-type groin vault with a built-in corner fireplace suggests the medieval origin of chemistry. In that environment hope and faith ruled rather than observation and reason. The alchemist's tools were the

Below Left: Medieval Alchemy installed in a Gothic Vault.

Below Right: Music Room—in Eighteenth Century style.

The nuclear fission worktable used by Professor Otto Hahn.

common implements of the kitchen with the addition of a few retorts.

There are hundreds of originals as well as reproductions of historical items, of models and charts. Many machines on display can be operated by the visitor. All attendants are specialists in their own fields and are able to answer questions bearing on technology.

What a contrast is demonstrated between the alchemist's kitchen and the simple work table of Otto Hahn, used in his experiments that led to nuclear fission. The medieval fireplace has been replaced by the modern laboratory with its focus on electricity, on wires, batteries, bulbs, and tools never imagined by the alchemist. And yet, how simple these few gadgets seem when compared to the vast apparatus that has resulted since the days of the first pioneers of modern science. What a revolution in man's outlook on nature and his place in the universe is suggested by the two labels "Alchemy of the Middle Ages" inscribed above the entrance to the vaulted room, and "Work Table of Otto Hahn," the sign placed above the humble work table.

A tour of the collections begins with the department of mineral resources, of drilling and of shaft sinking. The tour continues through the departments of mines, with ore, salt, and coal mines, to the section of metallurgy, moulding and casting, welding, cutting and soldering, and to the department of machines operated by hand, wind, and steam, as well as internal combustion engines. From there visitors enter the sections on engineering, tunnelling, and transportation, which includes carriages, sleighs, motor cars, bicycles and railways, and the departments of road-and-bridge construction, and power-looms. The ship-building and aeronautical departments are thoroughly modern.

On the first floor are the Hall of Fame with busts and reliefs of pioneer scientists and inventors, a room of historical instruments, and the galleries of physics, optics and acoustics, which are always being modernized. The Music Salon contains old instruments, all of which the attendant is capable of playing. Finally there is the chemical section, with ancient laboratories. On the second floor are exhibits of chemical technology, the practical application of chemistry. The glass section is particularly attractive.

An eighteenth-century interior appropriately forms the setting for the Music Room. Modern pianos are included among the earlier spinets and harpsichords. Parquet floors, with music-making angels used as wall-decoration, further carry out the Rococo atmosphere so suggestive of the spirit of Mozart. And yet among the keyboard instruments there is variety, but the total effect is uncluttered. That is due to the unifying effect of the hall itself; the artistry of the decorator here makes a valid contribution. We are made to feel this is a museum, but the setting conveys the spirit of an age that contributed so much to music.

Nothing could be more dramatic than the contrast of this elegant salon and the factory-like machine-tool shop. Overhead shafts connect by belts to metal lathes and cogwheels set in heavy wooden timbers. Petroleum lamps with reflectors are suspended from the wooden ceiling and can be lowered. We are in the days of early industry when power-driven machines supplanted the handicrafts. But realism is not carried too far, protecting handrails and an all-over cleanliness remind the visitor that he is still in a museum!

Even a small number of rooms will tell the story if the installation is well planned. A moderately large hall presents all aspects of vehicular passenger transportation. The smaller vehicles are lined up along the windows, the more massive, larger exhibits build up on the opposite side. A high metal ceiling

of box girders and I beams gives a sense of an all-enclosing spaciousness. Each type appears to be represented by a single example, so that the visitor is not overwhelmed by quantity. On entering, the visitor is reassured; there is enough variety to maintain interest, and not too much to cause frustration.

Sections like mathematics, geodesy, meteorology, agriculture, printing, photography and paper, have suffered from war damage, but are being rebuilt. A new building to house a nuclear physics exhibit is under construction. At the moment, the museum is negotiating with American authorities for information on the construction of models of research and powerplant reactors.

Many installations are actual size, such as ore, salt, and coal mines. There are original workshops, a watch-maker's workroom from the Black Forest, chemical laboratories, and an old dispensary. In the boat section there is an authentic old fishing vessel and an original submarine, and in the aeronautical department are historical and modern planes.

Attached to the collections are a library, a lecture hall, a photographic department, laboratories, workshops, and dioramas.

The library has almost 400,000 volumes not for circulation, but available to the public for reference. In addition, the library has a collection of plans, sketches, engravings and photographs of technical objects of historical significance.

There are also three smaller lecture rooms in addition to the main auditorium. All lecture halls are rented for cultural events when not in use by the museum for lectures or demonstrations.

Machine-tool exhibition in the Metalwork Department.

Hall of Vehicular Transportation: Motor and Steam.

The Deutsches Museum is a non-profit corporation under the supervision of the Bavarian State. There are about 250 employees under an administrative director, who is responsible to a board of directors. The greater part of the employees' wages is paid by the government of the Federal Republic, whereas the municipality supplies the museum with electricity and with steam for heating.

Entrance fees, contributions of museum members, as well as rent from lecture halls constitute sources of income. But all this is not sufficient to run the museum or pay for reconstruction. I am happy to say that the Deutsches Museum has many friends, in Germany and abroad, who are willing to help. Following in the tradition set by Oskar von Miller, his successors try to obtain objects by gift, as permanent loans, or, where unavoidable, by purchase at the lowest prices.

In 1958 the Deutsches Museum had an attendance of almost 470,000; in 1959 attendance reached half a million, including almost 80,000 foreigners.

The importance of the Deutsches Museum as a place of popular instruction is well understood. Particularly the younger generation's interest has increased remarkably. Oskar von Miller in 1928 had provided a traveling program for students, which has survived to the present day. This program enables boys and girls from all parts of Germany to come to Munich to devote their time studying the museum. These young people are sent by industrial firms as a reward for outstanding achievements. About half of the museum's visitors are students. It has happened that a boy's choice of profession has been influenced by his visits to the museum. We sincerely hope that the educational function of the museum will expand and continue to thrive for the general benefit of mankind.

School House display of ox yokes.

Ruth M. Home

"The Best Little M

Any historical museum is the visualization of one or more aspects of the continuum of local history, not only of the mass of political, social, and economic events, but also of the ecological background. The first opening of the Jordan Historical Museum of the Twenty took place in 1953. Being a historical museum and, moreover, closely associated with the soil, it really began when the limestone cliffs of the Niagara Peninsula emerged from the Ordovician waters to form the Niagara escarpment and when the glacial waters of Lake Iroquois receded to expose the flat fertile fields of the present fruitlands. These physical characteristics, the escarpment, the large bodies of water of Lake Ontario and Lake Erie, the prevailing winds, days of sunshine and days free of frost, all have combined to make the area a magnificent one for the growing of the tender small fruits, peaches and grapes. The Jordan Museum is aware of its geological background, but it does not teach geology. Its concern is with the effect this setting has had upon the lives of the people who dwell in this district of Southern Ontario.

Two groups of people have lived in the Peninsula. First, there were the Indians in prehistoric and historical periods. By the time the white man arrived in numbers the raids of the Iroquois had reduced the Indian population. With the second group begins the period of history with which the museum is concerned. Fleeing from the confiscations of their triumphant, yet to them rebellious countrymen, the settlers from the newly independent states crossed the border at Niagara and took up land in the valleys of the numerous creeks draining the escarpment. By some phenomenon of nature, these creeks emptied into the lake at 12, 16, 20 or 40 miles from the place of crossing at Niagara. The museum is situated on the Twenty Mile Creek, and the term Twenty in its title indicates the scope of its jurisdiction and the nature of the community it serves. It has a cultural rather than a political connotation.

As land was all the government had to give to the faithful, some 2000 acres, practically the entire valley of the Twenty, was given to Colonel Johnson Butler of the famed corps of Butler's Rangers. Additional grants were also made to officers and men in accordance with rank and military service. Hence the area was originally

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ıum in North America"

settled by military men and their families with a strong tradition of service to the Crown, as is evidenced by the militia lists and the names of officers in the war of 1812-14. The generosity of the government favoured farm rather than village settlements. Concentration on lakeshore and valley became a necessary element of pioneer life.

The second period of immigration followed quickly upon the first. Col. Johnson Butler was neither physically able nor particularly willing to undertake the clearing of his property, so he turned it into cash as quickly as he could. He found eager purchasers in the Mennonite group from Bucks and Lancaster counties of Pennsylvania. Fearful for their faith and refusing to comply with military regulations of the newly formed United States, they sent an exploratory party into the wilderness in 1786. This group was so enthusiastic that by 1800 at least fifteen families had settled in the area of the Twenty. Butler sold his land to them for sums as low as five dollars an acre. Others secured lands directly from the Crown or purchased it from loyalists, whose training had predisposed them to other professions, such as law, the church or politics.

When the museum was opened in 1953, sixteen direct descendants of the male line of the original recipients of Crown grants were presented to Her Majesty's representative, the Lieutenant-Governor of Ontario. By this act, the community expressed its responsibility to the past and its realization that

"Participation is the only way to bring about and to keep a museum alive."—A Children's Summer school, held outside the Museum.

the character of the Twenty was formed by these early pioneers.

The origin of the term *Jordan* is not so clear. In an early map of the area, the approximate site of the village is marked as Hoy's. This was due to the friendliness and hospitality of the first Mennonite settler, Abraham Hoch, Hoy, or High, whose house still stands and whose body was buried in the cemetery now part of the museum grounds. By 1840, the local minister was writing to his Bishop about the church in Jordan. Sometime between 1814 and 1840 the name was changed and the village took form. In that time, the Church of Christ, a splinter group from the Baptists formed in the United States, became entrenched in the area. According to oral tradition the village was named by members of that sect because the Twenty Mile Creek resembled the sacred river of Jordan, in that it too was a "down comer." There is a definite authority for a similarity in use, because the members of the Church of Christ used the waters of the creek for mass baptisms.

By the middle of the century, Jordan had a diversity of commercial interests. There were four taverns or inns with licenses, a carriage shop, a brick kiln, a vinegar factory, flour and wool mills, slips for boat building, and a new and bustling harbour development. All this came to a close when the railway built a bridge across the harbour. This killed shipping and boat-building, but a rich livelihood could be made from the peach and the grape crops, that today gross $5,000,000 a year. This has kept the land relatively free from industry and has permitted the development of family traditions.

Such is the area of the Twenty, still one of the loveliest parts of Southern Ontario. Serene orchards, a magnificent view across the Twenty with its two falls, the rolling hills, the atmosphere of a lush and pervasive plenty at harvest time, all still justify the comments of Mrs. Simcoe, the wife of the first Lieutenant-Governor of Upper Canada. She wrote: "The banks are very high, of a fine verdure and the summit covered with wood, which was now reflected with the deepest shade in the water and had a most beautiful appearance."

Two wars, the St. Lawrence Seaway, larger farms, industrialization, an increasing population, new arrivals from Europe, are having their effect upon the area. There is talk of control of land use, of constructive legislation, to save the fruitlands from submergence under the rising tide of suburbia. There is also fear for the future, and, among the older families, a nostalgia for the past. As one man said, "When I was young I could stand in my fields and see the fields of my friends and relatives. Now I am old and I am a stranger in my own land."

The moment was ripe for the formation of an historical museum.

The area had already attracted the wine makers. There are only two places in all Canada where grapes for wine may be grown and Niagara is one of them. It was inevitable therefore that the making of wine should begin on a commercial scale as soon as the development of the country permitted it. The first commercial company is said to have been established in 1873, but wine had been made long before; it is difficult to say in what year it began. The people who had emigrated from the United States came from regions where there had been much experimentation in grape growing. It was a deacon of the Mennonite Church in New York State who put production around the Finger Lakes on a commercial basis. Most of the homes in the Twenty had presses for apples and for grapes, some even had stills. Cider and wine relieved the monotonous winter diet of smoked and salt meat, sausage, sauerkraut and root vegetables, dried apples and potatoes.

Between the two wars, the making of wine had become a firmly established part of the economic life of the community. In 1948 Philip Torno came into the Peninsula as Vice-President of Jordan Wines Limited. Many companies have exploited the land; few have acknowledged their debt. Mr. Torno, and through him the Winery, has always recognized his obligation to the magic qualities of the area and so to the community of the Twenty.

In 1950, the Council of the Township of Louth put up for sale the old stone school house with the Mennonite graveyard in the village of Jordan. Having built a new school house, they wished to dispose of the old. The bidder was a man who wished to use the building as a garage. Distressed at the thought of the destruction of such a beauty spot, Mr. Torno offered to have his company purchase the property to protect it from desecration. Mr. Torno said that the building might have possibilities as a museum of wine. On this understanding, the property was sold to Jordan Wines Limited and it was destined for community purposes.

Thus, on the one hand, there was a community rich in material and with museological rumblings.

On the other, there was a man at the head of a company with a predisposition towards a museum. All that was necessary was to bring the two together. Mr. Torno's interest was stimulated by the idea of preserving what was described to him by an enthusiastic photographer as "the God-damndest biggest wine press" and attracted by the suggestion that a chicken house was worthy of preservation for posterity. The community was attracted by the idea of having a museum without financial responsibility. It is difficult in Canada to raise money for those intangibles that enrich man's life and distinguish him from other animals. The negotiations culminated in January, 1953, when the Jordan Historical Museum of the Twenty received its letters patent. On May 9th of the same year the museum was opened officially for the first time by Her Majesty's representative, the Lieutenant-Governor of Ontario.

Thus grew out of the community an historical museum reflecting the life of the Twenty, supported by a product from the soil of the area, and with a policy and programme designed to make it an integral part of the community. To do this the obvious way is, of course, to ask for continued financial support, but this is not always the corollary of vitality. Many a dead museum is provincially or federally supported. Participation is the only way to bring about and to keep a museum alive. Membership in Jordan is therefore earned by service. "Service" means everything from lending or donating an object, to making cookies for the annual opening. "An active member," the membership card reads, "may vote at annual or special meetings, may be elected to the Board of Trustees, may serve on committees and is on the invitation and mailing list."

The museum is financed by Jordan Wines Limited, but it is *not* a company museum. Because of the sectarian bias of many members, and because of corporate law, the Company, as an entity, is *not* part of the Board of Trustees. Four individuals, who are associated with the Winery, sit on the Board. Their selection rests with the Company. The other eight trustees are elected at the annual meeting of the members of the museum. The officers and chairmen of committees are all appointed from these eight. Insofar as money is needed for operation and programme, the Company does influence policy, but decisions, even financial ones, have been made by the Board to which the trustees appointed by the Company have sometimes yielded.

A demonstration of shingle making given on opening day.

Provision was made in the by-laws to take care of future clashes in policy and to the possibility of withdrawal of support. Fortunately Philip Torno shows no sign of declining interest. Rather has he become deeply and constructively involved in the frustrating, yet challenging problem of conservation, of which the museums are only one facet, on a national as well as on a local scale. His personal contribution has been, in a way, of greater significance than the financial support of Jordan Wines.

The organization, therefore, is geared to run smoothly, but like all machinery it needs constant attention. A few members present problems, the obtuse ones who fail to see the distinction between Museum and Company, and the inert who wish to relax and let the Company do all the work. There are also those who wish to sell all their initiative to the welfare state, believing that museums should be operated by government only; and there are those who don't think at all. The machinery must, therefore, be oiled by a patient programme of integration through precept and example.

The rotation of officers on the Board spreads the influence of the museum in the community.

Each trustee works valiantly while on the Board and tends to retain his interest after retirement. This process of involving the people of the Twenty in museum affairs is illustrated by the acquisition and the moving of the Fry House. This house was built in 1815 by Jacob Fry. It is a two-storied building of squared logs, originally covered with clapboard, and with a central chimney of local stone and lime clay mortar. Architecturally the house is interesting, but it is more important as a social document since it had been the home of a professional weaver and farmer. Much of the furniture and a great deal of his work is still in the possession of the family. Its preservation would be a contribution to the history of the Province, combining three important areas, architecture, social life, and industry. Empty since 1895, it had been used as a chicken house and then left derelict. Jordan Wines could not justify further capital expenditure but would assume maintenance. These facts were placed before the Board of Trustees who, in the planned absence of the Company appointees, set up the Fry House Trust Fund Committee. This committee collected the money for the purchase, moving, and repairs of the Fry House. Soon, at an annual meeting, there will be a ceremony of presentation; the Fry House Trust Fund Committee will hand over the Fry House as another acquisition of the Jordan Historical Museum of the Twenty.

Not least in assisting in the integration of the museum with the community, has been the part played by those who carried the museum through the throes of organization and consolidation. They are Bishop Coffman, who initiated the discussion to surmount the problems of Winery sponsorship; Mr. W. E. Troup, whose long preoccupation with Canadiana had made him familiar with the richest attics; and the three chairmen, Mr. Fred Nunnamaker, Mr. Burness Honsberger, and Mr. Victor Scull. All have strengthened the relations of the museum with the community. In short, part of the success of the museum is due to the leadership given by the members of the Board, and so, indirectly, to the members of the museum who have had the perspicacity to elect them.

If the community is expected to share in the museum, it behooves the museum to serve the community. The nature of this community the museum is serving is very clear to the directors of policy and programme.

There are, of course, the visitors—those from the Province and other parts of Canada, the tourists from abroad; they swell the attendance and help to demonstrate to the Twenty that their museum is a good one and worthy of a visit. The attendance that is watched, however, consists of the people who live in the vicinity, that section with vague boundaries called the Twenty. If these people make a habit of bringing their friends and coming themselves, if they appear at the annual opening and annual meeting, if they comment on broadcasts and send in newspaper clippings, then the museum is successful. The museum leads in the peninsula in matters museological, and in cultural activities as a whole; it is generous with advice and assistance, but its major preoccupation is still the Twenty.

Projects may be suggested but they must never be ahead of or outside of local interest. For instance, a small display on the Dead Sea Scrolls, with original materials from Jericho, was a failure. Interest in church matters apparently does not mean interest in the history of religion. Similarly, an archaeological excavation of an Indian site was unsuccessful because the pot hunters of the area only wanted to pot hunt and were not concerned with the broader aspects of Indian archaeology. This still leaves a broad area for activity and every project of a larger museum has been adjusted to the needs of this small one. Annual openings and meetings

Visitors arriving at the School House on opening day.

have become important events in the community. In addition, there are special displays during the winter months, recognition of the services of individual members of the community, "one-man shows," changing exhibits, open evenings, travelling exhibits, school classes, adult groups; all have met with success. It has been discovered that a small detail is more important than the general programme; clean toilet facilities are at the top of the list. Women's Institutes appreciate the fact that boiling water for picnic teas may be obtained at the Museum.

An essential part of the programme is display, and in this local opinion is not considered. A local museum should be a source of pleasure and of quiet enjoyment, and should show its appreciation of the objects it houses. It should use them not only as vehicles for education but also as objects to be enjoyed. To achieve that end, display must be an art and not merely a presentation controlled by security measures. If the techniques of department stores make people buy, then the same methods should sell the museum object to the public, provided of course that the visitor is not induced to go one step further and steal.

At present the Jordan Museum consists of three buildings; the Vintage House, the School House, and the Fry House; and a cemetery. Into the Vintage House, gay with wallpaper, white paint and sunshine, went the intimate things of the home, the clothes, the kitchen utensils, the children's toys. Of special interest are the Fraktur manuscripts of Gothic broken writing, which descend from the illuminated manuscripts of the Middle Ages. Fraktur writing had been taught in the Mennonite schools of Pennsylvania. The grey stone walls of the School House provided a magnificent foil for the agricultural tools, grain cradles, flails, pitchforks, grain shovels and ox yokes and the large cumbersome utensils of the house—the presses, meat choppers and iron pots. The iron pots make an interesting illustration of the idea behind the display. Iron pots were highly esteemed in pioneer Ontario like the famous pot of Alexander Henry, which was unique. Every family had a series of them, graded in size to fill the many needs of family life. Hence the museum has made a point of collecting iron and copper pots to emphasize their vital importance and stand as memorials to the pioneer families. The significance of the Fry House as a community venture has already been mentioned. Its internal disposition has presented problems. The house is cramped; the rooms, if restored, will be small and dark; the weaving house has disappeared, and the furniture is not available. Shall we say—Fry House —Fry Furniture—Fry weaving, or shall the partitions be replaced and the building treated as a period house? The solution may take some time, but, until we arrive at a decision, people will comment on the changes and will be interested in every minor adjustment made to the interior. The museum at Jordan has learned to do things slowly. It has realized that a finished museum is "finished;" something different, something new for every year, is essential.

There is a constant endeavour to give people something to talk about and to share. The museum has taken the initiative in many fields of museum activity—township travelling exhibits, summer classes, seminars, work-shop weekends, and a centre for small museum conferences. Into the projects Philip Torno has enthusiastically plunged and has graciously entertained the guests. These are not the usual cocktail parties; they have a character all their own because of the Company's special role in the museum. Philip Torno, the Company, and the community as represented by the Board of Trustees, are joined in hospitality.

On May 13th, 1961, the museum was opened for the ninth season by Dr. Claude Bissell, President of the University of Toronto and Chairman of The Canada Council. The blossoms were bursting, the sun was hot, the choir sang, there was a bicycle parade, and crafts were demonstrated. The buildings were gay with flowers, the crowd poured through the buildings, wandered around the village, drank the juice of the grape, and gossiped. The auspices read well for the future.

EDITOR'S NOTE: We have taken the liberty of using as a title for this article an expression credited to Dr. Louis C. Jones, Director of the New York State Historical Association, and Vice-President of the American Association of Museums. He is reported to have used this expression on a visit to this museum. The article itself suggests that Dr. Jones may well have a point.

The three crowns in the Royal Swedish coat of arms are shown in this ornamental woodcarving from the "Vasa."

(Photographs by courtesy of the American Swedish News Exchange Inc.)

Gunnar N. Lonaeus

A Swedish Galle

This spring one of the most dramatic and colorful events in the history of marine salvaging was brought to a successful end. In the inner harbor of Stockholm, during April and May, the seventeenth-century Swedish galleon-type warship *Vasa* was raised, largely intact, and brought into dock. The *Vasa* sank as she started out on her maiden trip on August 10, 1628, without ever having left the harbor where she had been built.

The task of examining the hull and all its contents is expected to take seven years. The work of scholars, archaeologists, and historians will be followed with great interest.

The discovery and salvaging of the *Vasa* has been front-page news in the Swedish press during the last five years. The interest on the part of the general public has been tremendous. This has led the authorities to provide facilities which will permit the public to observe the scientific investigations linked to the conservation of the ship. The architectural and technical devices which have been designed to make this "working museum" feasible should be of interest to the museum world.

The *Vasa*, which now rests safely on a specially built pontoon of concrete, is the oldest fully identified ship in existence. It is nearly 200 years older than Nelson's flagship *Victory* in Portsmouth. The Egyptian burial ships, the Roman galleys of Lake Nemi, and the Norwegian Viking ships of Oseberg and Gostad, though much older, are not fully identified and dated. Furthermore, all these ships were mainly ceremonial craft; some of them may never have touched water.

The records concerning the construction and equipment of the *Vasa* are comprehensive. Most of this information was compiled and reviewed by the Naval Court of Enquiry which immediately after the disaster investigated the question of responsibility. This documentary material is particularly important as it takes the place of ship's drawings. During the early part of the seventeenth century, the Dutch shipbuilding technique dominated Europe, but no drawings were made; every project was executed at the shipbuilder's discretion solely on the basis of specifications.

A study of the *Vasa* should throw light on shipbuilding in the

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aised from the Sea

American colonies, as the *Vasa* and the *Mayflower* must have been built within the same decade. The *Vasa* was a much bigger ship, however, having a displacement of some 1400 tons compared to the *Mayflower's* 400 tons, as estimated by R. C. Andersson in "Mariner's Mirror."

The *Vasa*, named after the ruling dynasty, would have been one of the mightiest ships of her era had she ever reached the open sea. She was one of the links in the far-reaching naval armament program conceived by King Gustavus Adolphus to safeguard the rising Swedish political power in North and Central Europe. The *Vasa* was one of four warships commissioned in 1625 to be built in Stockholm by Henrik Hybertson, a Dutch shipbuilder who was then Chief Naval Architect of the Royal Dockyard. Launched in 1627, she was moved the following year to the Royal Palace in the central harbor of Stockholm to receive ballast, armament and provisions to be ready to take part in the expected conflict in Germany. She was heavily armed and carried in all 64 cannons, of which 48 were 24-pounders. The number of the crew at embarkation is not exactly known, but the ship is estimated to have been equipped for a crew of 133 sailors and 300 soldiers. The names of the principal officers are known, including that of the Captain, Severin Hansson, who survived the disaster.

On August 10th, 1628, which was a fine Sunday with a light breeze blowing from the south-southwest, the *Vasa* started her maiden voyage downstream from the Royal Palace. It was about five o'clock in the afternoon. Only fore-topsail, main-topsail, fore-sail and mizzen were set. Suddenly a squall came and the ship heeled over to port. The cannon-ports were wide open. Apparently a smooth passage through the harbor and

A reconstruction drawing of the "Vasa" by Eric Palmquist, based on information which was available before the actual raising.

A Swedish Galleon Raised from the Sea

Lion's head; mascaron, found during the tunneling operation under the submerged "Vasa."

inner skerries had been expected. Attempts to counteract the list by hauling the cannons to windward failed; the ship was quickly water-filled and went down with sails and flags standing. Only a few members of the crew were rescued.

The loss of the *Vasa*, witnessed from the shores by a great number of people, was considered a major national disaster. A preliminary report was dispatched to the King, who was in Prussia, the surviving captain was jailed, and a Naval Court of Enquiry was established. The records of this court, although they shed some interesting light on what happened during the fateful maiden voyage of the *Vasa*, do not give us a final answer as to why a moderate squall should have caused such a disaster. As soon as the hull was lifted, Swedish shipbuilding experts measured the ship and are now working on a stability analysis.

Many salvaging attempts were made in the seventeenth century, the first one almost immediately after the ship had sunk, at a depth of about one hundred feet. A British engineer was then in charge. He managed only to put the ship on an even keel, which, however, has been of great importance for the present salvage project. In 1629 the work was resumed by the Swedish Navy, but all attempts failed. In 1658 a diving bell was successfully used for the first time at such a great depth. In 1664 the first cannon was brought to the surface and by the next year most of the cannon had been recovered. Today it seems like a miracle that it was possible to clear cannon weighing between one and two tons out of their ports from a primitive diving bell in the cold and darkness of one hundred feet of turbid water.

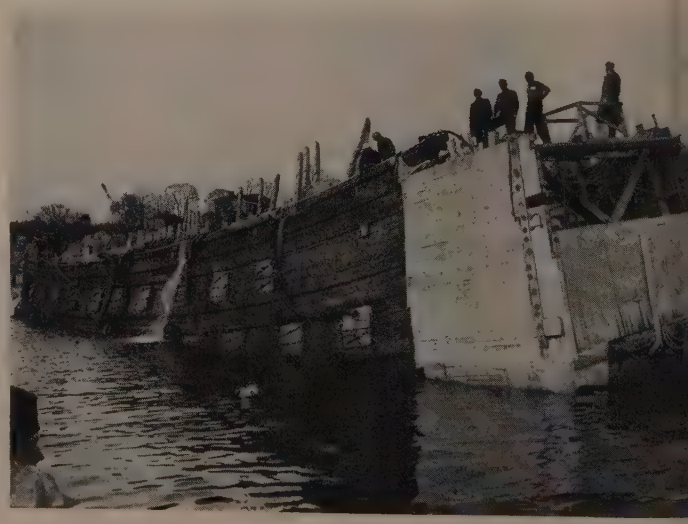
One cannon was brought up in 1683 but after that all salvage efforts ceased, and even the location of the *Vasa* gradually fell into oblivion. In the summer of 1954, however, a young amateur naval archaeologist, Anders Franzen, began a one-man search for the *Vasa*. He had conducted similar experiments with other ships sunk in the Baltic. Now he began systematically to probe the entire Stockholm harbor with leads and grapnels of his own design. In 1956 he was able to "outline" the contours of a ship on the bottom, and he soon became convinced that there rested the *Vasa*. The Royal Navy and the Maritime Museum in Stockholm then entered into the picture. A master diver of the Navy was sent down to explore, and he came up with the assurance that it was, indeed, a large galleon-type ship, undoubtedly the *Vasa*.

Plans were mapped out for the raising of the ship, and while these preparations were being made divers began to explore the hull. In rapid succession hundreds of objects were brought to the surface, including two cannon and many pieces of wooden sculpture which had once adorned the ship.

The first stage of the salvaging operation involved the digging of six tunnels below the hull, through which stout steel wires were passed to two pontoons, one on either side of the ship, each with a capacity of 1,200 tons. The tunneling was done with a powerful water jet combined with a mud-suction pump; the work required over one thousand diving hours. It was one of the most complicated and dangerous underwater jobs ever carried out at such a great depth.

On August 20th, 1960, the elaborate preparations were ended, and the hull was raised from its bed.

The "Vasa" during the final stages of salvaging May, 1961. (Shows water being pumped out of the hull).



Still submerged, and resting in a "hammock" of heavy wire, it was then slowly, by eighteen stages, towed to shallower water. On September 16th the hull arrived, still submerged, at a place near one of the islands in the inner harbor. Here it remained until emptied of all its equipment. Divers have been steadily active, searching the hull for more armament and wooden relics. The many wood-carvings which have been treated with a polyglycol chemical, represent a unique collection of Baroque sculpture.

The final lifting of the *Vasa* started at the end of April this year, and was carried out mainly by conventional technique. In the final stages, water was pumped out of the hull, which had been caulked and tightened by the divers. Finally the ship floated on her own keel for the first time in nearly 333 years. It was placed in a gigantic caisson and towed into dock for an initial inspection, which still is under way. A great number of highly interesting items have already been found in the hull.

For the next six or seven years the *Vasa* will rest in her caisson some seventy feet from the shore. Here an eight-story floating museum-workshop will be erected. At first, the water-soaked oaken hull will require a high degree of air humidity, and the boathouse must therefore be air-tight and air-conditioned. From a gallery in the museum-workshop, visitors will be able to study the ship and follow the work of the archaeologists.

The salvaging and preservation of the *Vasa* will stand as a remarkable accomplishment. This is due to the energy and imagination of her re-discoverers, to the skill of the divers and the modern salvaging techniques used by the Swedish Navy. To this we must add an unusual or even unique combination of favorable circumstances, geographical and historical.

The "Vasa" wrapped in the world's largest package, which will be the man-of-war's temporary museum home.

If there was to be any chance at all of salvaging the *Vasa* in the twentieth century, the ship could hardly have sunk in a better spot. The water in Stockholm harbor contains very little salt, and there are no tides or strong currents. The hull had become imbedded in a layer of mud and for that reason remained in good condition. Some thousand iron nails used in the hull had long ago become useless, but about 20,000 wooden pegs still served their purpose. The fact that most of the cannon had been recovered at an early stage was fortunate. Had they not been removed, the *Vasa* would never again have been able to float on her own keel.

Eventually the excavation of the hull should yield a quantity of archaeological material. The case of the *Vasa* suggests a comparison with Pompeii and Herculaneum, where ashes rather than mud were responsible for preservation. The lower part of the hull is almost filled with a dark mud, which has shown remarkable properties as conservation material, besides having served as a medium to keep the loose items in place more or less as they were at the time of the disaster. This mud is now being dug out "with teaspoons" and carefully sifted for small items. Some of the skeletons so far recovered were found in dramatic positions of panic-stricken attempts at escape, or pinched in by a cannon rolling from one side to the other. There are remains of hair and nails, and clothing is in many cases well-preserved, constituting important contributions to our knowledge of costume history. Even remains of foodstuffs have been found, among them a keg of butter, normal in consistency though somewhat stale.

The *Vasa* story has considerable interest for the museum planner. As mentioned above, a combined workshop and display building was constructed, solid enough to last for six or seven years, when the ship will be taken to more permanent quarters. This has posed some tough problems from the budget point of view. However, financing is on the point of being solved through a joint effort by the government, by shipping and industry, and by private individuals.

An interior view showing Baobab tree decor for "Baines paintings in Africa."

Frank McEwen

Art Promote

IN 1943, a large sum of money was bequeathed for the purpose of building an Art Gallery in Salisbury. In 1952, nine years later, the Southern Rhodesia Government appointed an inaugural Board to investigate the building of such a gallery. Sir Stephen Courtauld became Chairman of the Board and the Gallery's leading benefactor. The Salisbury City Council presented a site in the park, and a competition was held amongst Federal Architects for a suitable design for the building. At the same time I was invited to Salisbury to work with the architects and to prepare a memorandum on Gallery policy and activities. In 1956 I was appointed the Gallery's first director.

The Gallery, when completed, was cited by international art and architectural publications as one of the finest contemporary gallery buildings (See *Aujourd'hui,* April, 1955 and June, 1959, and *Quadrum* No. 4, 1958). The architects were the local firm of Montgomery and Oldfield. The total cost of the building, without equipment, was approximately $420,000. In 1957, the Gallery became a Federal undertaking—the National Gallery of the Federation —and since then, funds for administration and for purchases have been provided by the Federal Government, the Governments of Southern Rhodesia, Northern Rhodesia, and Nyasaland, by the Salisbury City Council, and by numerous Town Management Boards and Business organizations.

Our National Gallery was planned as a functional building capable of displaying any object for exhibition to its best advantage. With the 20th-century abandonment of the static collection in favour of changing exhibitions, a Gallery must become *mobile.* This was achieved by the use of light-weight floor-to-ceiling mobile panels made to modules that combine together and permit roof or side lighting. Gallery fatigue was defeated to some extent by an abundant use of cork floors and acoustic tiles. The problems of dust, dryness and over-heating were solved with forced ventilation through dust filters, humidifiers and air-conditioning. Boyer hanging equipment from Paris is used for pictures. More space is given to storerooms and workshops than to galleries. The perfect climate of the high plateaus of Central Africa favours open-air, and partially open,

ABOUT THE AUTHOR: Frank McEwen, age 48, is the first Director of the Rhodes National Gallery in Salisbury. He was educated at Mill Hill School, London, the Sorbonne, and the Institut d'Art et d'Archaeologie, Paris became his headquarters as a painter and critic, when he became a friend of Picasso, Braque, Brancusi, Sutherland and Moore, and of many members of the School of Paris. He spent the war in occupied Algeria—from 1942 onwards as a liaison officer there at Allied Forces Headquarters. From 1945 to 1955 he was fine arts officer of the British Council for France, organizing major exhibitions for Europe, the Americas and Australia, including the comprehensive exhibition of 200 paintings "French School 1900 to 1950" at the Royal Academy in 1951. He has lectured at the École du Louvre, furnished articles for leading French art reviews, and contributed to international art dictionaries and a large number of art publications. He married a Rhodesian professional sculptor and mosaicist.

acial Understanding

sculpture galleries, suspended gardens, surrounded by flowering trees, tropical plants, and exotic birds in their natural environment.

The policy of an art gallery is largely determined by the role it intends to play in relation to local cultures, or by the presence of works of art imported from other countries. No such works were available to our National Gallery, as locally the cultural background of both black and white races is almost non-existent. The majority of Europeans settled in the country during the last 50 or 60 years mainly as farmers and traders, and brought with them no works of art, historic or contemporary. Local African populations produced no plastic arts but had traditions of music and dance. These have largely disappeared, through puritanical western influences enforced first by the missionaries, later by the schools. In consequence, the African tends to consider his own ancient cultures as savage or even indecent! It became our primary short-term policy to bring works of art of all times and places into the cultural vacuum. We hope thereby to stimulate an interest in art as a basis for development in the future.

Our long-term policy is to promote African art as a whole and specialize in art to be created locally by a mixed population. There is some carving of stools and headrests (see Mashona work, illustrated in "African Folk Tales and Sculpture" by P. Radin and J. J. Sweeny and in "The Sculpture of Africa" by Eliot Elisofon and W. Fagg). By studying the exhibitions, staged in the Gallery since its inauguration nearly four years ago, one can follow the trends of an art educational policy through universal art towards the promotion of African and Neo-African arts, and to some extent, African and Neo-African music.

Early next year *The First International Biennial Congress of African Culture,* "Festival of African and Neo-African Art and Music" will take place.

The National Gallery on Park. The main entrance can be seen at left centre; on the right is the loading bay. The Gallery, when completed, was cited by international art and architectural publications as one of the finest contemporary gallery buildings.

This is to be notably (1) a Congress of Specialists, (2) Exhibitions of Traditional and Contemporary African Art, showing the influences of African art on the West, and (3) Festival of Traditional and Contemporary African Music and Influences of African Music on the West.

The Gallery was first opened by Her Majesty the Queen Mother on July 16th, 1957. The Inaugural Exhibition was entitled "From Rembrandt to Picasso;" more than 350 works of European and African art were loaned by the Louvre, the National Gallery, London, the Rijksmuseum, the Victoria and Albert Museum, the Tate Gallery, the National Moderns Museums of France, Holland and Belgium, and by private collectors. The exhibition, valued at over $5,000,000, was probably the finest ever to be staged in the Southern Hemisphere. It attracted more than 30,000 enthusiastic visitors in a town of 90,000 inhabitants. Planes were chartered from Southern, Eastern, and Western Africa by groups who wished to see the art treasures of Europe.

A small section of the exhibition showed by comparisons the influence of African art on the school of Paris. This brought together works by Picasso of his 1907 period, and some contemporary iron sculpture, with African carvings and iron work.

Following the inaugural show, a number of major and minor exhibitions have been staged during nearly four years of operation. Some of these exhibitions were: Japanese Contemporary Paintings; Henry Moore; Contemporary African Paintings; British Architecture; Contemporary Transvaal Art; Contemporary Swiss Architecture; Contemporary British Painting; English Books; The History of French Tapestry; three "Annual Federal Art" shows of local art; Period Rooms; Contemporary Yugoslav Art; The Family of Man Exhibition; Thomas Baines in Africa; Around the World in 60 Prints; Contemporary Italian Art; Contemporaries from the School of Paris, lent by the Atlantica Foundation; American Negro Paintings; Experiment in Colour; American Silk Screen Prints; Central Africa 1500-1900; and others. Many of these exhibitions have been accompanied by offerings of appropriate national music recorded or with orchestras such as Herbie Mann's Afro-Cuban band, the King Kong African Band, and by recitals of Twentieth Century music and concerts of traditional African music. Exhibitions are accompanied by films, lectures, and discussions with various active groups in the best contemporary manner.

"Mobile" walls provide flexibility; soft cork floors "protect" the feet, as shown in this gallery section.

Artistically, Rhodesia was one of the most out-of-the-way places in the world at the time of the Gallery's inauguration. There was no professional art to be found. Amongst Europeans, a few ladies watercoloured pretty flowers and scenery, with approved Victorian sentiment, on an amateur basis. Amongst Africans, children dabbled in universal child art at rare mission schools. One or two mission-spoiled carvers made weak religious images. From this void, in only three years, has sprung a powerful team of artists representing all races and supported by public response. In our Third Annual Federal Art Show, there were approximately 600 entries; one-half were accepted, sixty-two were sold to spontaneously created collectors who now support several professional artists. Of a sudden art dealers and art schools have sprung up. The Gallery's seed had fallen on fertile soil. An extraordinary change in the face of things is in progress. With the growth of an art-consciousness, race relations improve through a common interest in the arts, especially in the atmosphere of rhythmic music.

Only one calamity overshadows us: an equally sudden expansion in the growth of tourist art trade; we call it *airport-art.* A base commercialization controls the mass production of shiny psuedo-

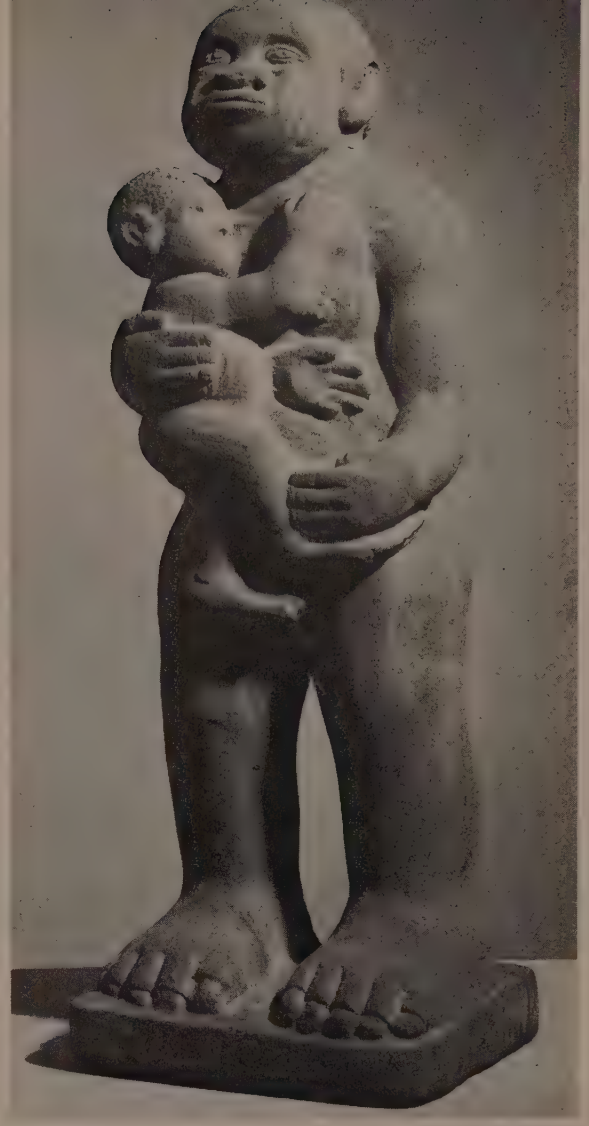
African images by hundreds of thousands. Lathes, callipers, sanders, polishers, help exploit the saddest forms of art prostitution that ignorant tourists support. Curio trade is the great menace to art all over Africa and in quality it has sunk to an unbelievably low level. Plaster cast "African art" of this order is now produced, not only in Africa, and it is flooding the world's trash market. Although heavily exploited, an *airport artist* can make a living in poor regions where otherwise he would suffer privations.

The future of African art lies in solving the *airport* problem. A means must be found to protect talent from falling into the *airport* trap. The Gallery can now see its way to solving this problem by means of an Art Institute.

Our museum activities include lectures, films, discussions, individual art criticism for promising artists and juniors, advice on identity and restoration of old pictures, a "Friends of the Gallery" association, a "Junior Group", and a film society with nearly 300 members. Contemporary jazz and traditional African music groups play for audiences. We have a growing art library, the only one of its kind in Africa, dealing with international art, design, architecture, and contemporary music mainly of Neo-African origin.

By means of a creative institution, the Gallery must discover talent, stimulate local demand and eventually find a foreign market. This is a considerable program. Past the experimental stage, it is now clearly defined, while results obtained prove its soundness and practicability. Operating with less than a skeleton staff, difficulties facing us are material ones. If these are overcome, results should be forthcoming. To date, these activities have been promoted only experimentally. A staff of art instructors is as yet not available. A collective spirit of creation in competition between people of all ages and races—African, European, Asian—may arise in the future, for there are signs pointing in that direction.

In April of this year, thirty delegates from museums in all parts of Tropical Africa met to discuss their problems and to unite their powers. A.M.A.T.-M.A.T.A. was formed; Association des Musées d'Afrique Tropicale—Museums Association of Tropical Africa. The Director of Antiquities of the Federation of Nigeria (Mr. Bernard Fagg) was elected President by the delegates. Observers from U.N.E.S.C.O. (Dr. Daifuku), the International Council of Museums (Dr. Gessain, Deputy Director of the Musée de l'Homme), observers from the Museums Association of Britain and of Southern Africa were also present together with representatives of the British Council and the U.S.I.S. It can be foreseen that the new Association will greatly facilitate inter-museum activities on this vast and rich continent. With the help of U.N.E.S.C.O., the training of local museum personnel is expected to take place.



Contemporary Local African sculpture (non traditional) stone carving by Pitias Gwinisa, 1960.

To conclude this account of our existence in a prodigiously fast-evolving community, one must insist on the importance of our present and future missions in life. These are clearly defined. They concern not only the conservation and display of works of art, but above all the establishment of a creative institute to discover, promote, and to protect the living arts of a greater future Africa.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Ottawa, Ont., National Gallery of Canada: "Fourth Biennial of Canadian Art," May 19-Sept. 3.

Toronto, Ont., Art Gallery: "Selections from the Gallery's Collection, and the Albright Gallery in Buffalo," June 24-Sept. 24.

WESTERN

Berkeley, Calif., University of California, Robert H. Lowie Museum: "The Incas and Their Predecessors: Style and Civilization in Ancient Peru," continuing through October.

Browning, Mont., Museum of the Plains Indian: "The American Bison," June 1-Sept. 15; "Blackfoot Indian Life," through the summer.

Cody, Wyo., Buffalo Bill Historical Center: "Frederic Remington Centennial," through the fall.

Colorado Springs, Colo., Fine Arts Center: "Santos," June 8-Aug. 31; "Artists West of the Mississippi," July 1-Aug. 31.

Denver, Colo., Art Museum: "67th Annual Western Exhibition," July 30-Sept. 10.

Flagstaff, Ariz., Museum of Northern Arizona: "Navajo Craftsman," July 23-30; "Western Scenes," Aug. 13-Sept. 17.

La Jolla, Calif., Art Center: "Civil War Drawings," Aug. 15-Sept. 17, Smithsonian Traveling Exhibition; "Primitive Sculpture," June 1-July 23.

Las Vegas, N.M., New Mexico Highlands University, Department of Arts and Crafts: "Everett Spruce Retrospective Exhibition," June 25-Aug. 20, AFA Traveling Exhibition.

Long Beach, Calif., Museum of Art: "Sculpture by Ron Boise," "Paintings by Eugene Wallin," "Paintings by Robert Carty," all through July.

Los Angeles, Calif., California Museum of Science and Industry: "Japan: Design Today," July 1-31; "The Beginnings of Flight," July 1-Aug. 15, both Smithsonian Traveling Exhibitions.

Los Angeles, Calif., County Museum: "UNESCO's Third Major Project," July 9-Aug. 13; "Arts of Thailand," July 12-Aug. 13; "American Industry in the 19th Century," May 16-July 30, Smithsonian Traveling Exhibition; "Flags in American History," June 1-July 30; "Painted and Printed Textiles," June 20-Sept. 17.

Los Angeles, Calif., Department of Municipal Art: "Valley Artists' Guild," June 20-July 16; "9th All City Outdoor Art Festival Award Winners," July 18-Aug. 13; "Highland Art Guild," Aug. 15-Sept. 10.

Los Angeles, Calif., Museum of Science and Industry: "Japan Design Today," July 1-30; "Beginnings of Flight," July 1-Aug. 15.

Pasadena, Calif., Art Museum: "Pacific Profile," June 11-July 26; "Paintings by Shirl Goedike," June 18-July 26.

Phoenix, Ariz., Art Museum: "Indian Art of the U.S." June 1-July 31, AFA Traveling Exhibition; "Arizona Invitational," "Art Directors' Exhibition," both June 1-July 31.

Reno, Nev., University of Nevada, Department of Art: "Early Drawings by Toulouse-Lautrec," July 1-Aug. 30, Smithsonian Traveling Exhibition.

Richmond, Calif., Art Center: "California Design—7," June 9-July 16; "Sculpture by Robert Hudson," July 2-31.

Roswell, N.M., Museum and Art Center: "The Peter Hurd Collection," "Witter Bynner Collection of Chinese Scrolls and Jades," "Robert H. Goodard Memorial Rocket and Space Collection," "Bob Crosby Western Exhibit," all June 1-Aug. 31.

Sacramento, Calif., E. B. Crocker Art Gallery: "Drawings of the Masters," June 1-Sept. 30.

Salt Lake City, Utah, Utah Museum of Fine Arts: "Artists of the Western Frontier," July 15-Aug. 15, AFA Traveling Exhibition.

San Diego, Calif., Fine Arts Gallery: "Image Retained," July 7-30.

San Francisco, Calif., California Academy of Sciences: "The World Beneath the Sea," July 2-Sept. 30. Morrison Planetarium: "Inferno," July 4-Sept. 4.

San Francisco, Calif., California Academy of Sciences: Simson African Hall. A black rhinoceros and a hippopotamus presented against a background of Saharan rock-paintings reproduced by Toshio Asaedo: new installation.

San Francisco, Calif., M. H. de Young Memorial Museum: "The Arts of Denmark," opening July 19.

San Francisco, Calif., Museum of Art: "Paintings by Karel Appel," June 23-July 23.

San Francisco, Calif., Palace of the Legion of Honor: "Art Collection of Mrs. Ailsa Mellon Bruce," June 17-July 30; "Paintings by Peter Shoemaker," June 17-July 16; "Paintings by Julius Wasserstein," July 15-Aug. 15; "Painters by the Sea," "The Image Retained," both Aug. 5-Sept. 4; "Paintings by Jacqueline White," "Watercolors by James H. McCleary," both July 22-Aug. 20.

San José, Calif., Rosicrucian Art Gallery: "Exotic Places and People," June 17-July 18; "9th Annual Society of Western Artists' Exhibition," July 20-Aug. 13.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Arboretum Show," July 1-25; "IBM—Cross Currents in American Art," July 3-Aug. 21; "17th Annual News Pictures of the Year," July 26-Aug. 19.

Santa Barbara, Calif., Museum of

Art: "Paintings by Sara Kolb Danner, Nancy Gray, and Grace Vollmer," July 5-Aug. 3; "Sculpture by Jack Zajac," "Paintings by William Scott," both July 11-30; "Spanish Primitive Paintings," July 11-Aug. 6; "Sara Roby Foundation Collection," July 12-Aug. 6.

Santa Fe, N.M., Museum of International Folk Art: "Greek Costumes and Embroideries," June 15-Sept. 30, Smithsonian Traveling Exhibition.

Santa Fe, N.M., Museum of New Mexico: "Contemporary Greek Painting," May 15-July 30, Smithsonian Traveling Exhibition.

Santa Fe, N.M., Museum of New Mexico Art Gallery: "The Figure in Contemporary American Painting," June 15-July 30, AFA Traveling Exhibition.

Seattle, Wash., Art Museum: "Mauricio Lasansky Retrospective Exhibition," June 25-Aug. 20, AFA Traveling Exhibition.

Seattle, Wash., Charles and Emma Frye Art Museum: "Monet and the Giverny Group," July 1-30, AFA Traveling Exhibition; "7th Annual West Coast Oil Paintings Exhibition," Aug. 1-22.

Spokane, Wash., Cheney Cowles Memorial Museum: "The Engravings of Pieter Brueghel the Elder," June 15-July 30, Smithsonian Traveling Exhibition.

Tucson, Ariz., University of Arizona, Art Department: "Monet and the Giverny Group," Aug. 12-Sept. 2, AFA Traveling Exhibition.

MIDWESTERN

Ann Arbor, Mich., University of Michigan, Museum of Art: "Creative Engineering: Nervi," June 28-July 29, AFA Traveling Exhibition.

Bloomfield Hills, Mich., Cranbrook Institute of Science: "Leonardo da Vinci, the Scientist," through September 30.

Boulder, Colo., University of Colorado: "Buffalo Kill." Numerous ancient artifacts, as well as an unusually diagnostic series of skulls and skeletons of the ancient *Bison occidentalis*, tell the story of a Plains stampede incident of about 7000 years ago; new installation.

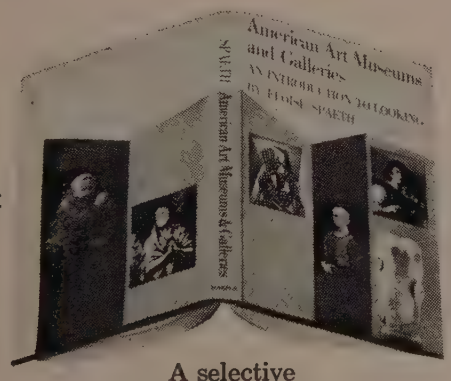
Cherokee, Iowa, Sanford Museum: "Symbol of the Rose in Textile Design," July 30-Sept. 30, Scalamandré Traveling Exhibition.

Chicago, Ill., Museum of Science and Industry: "Science Exhibit." Consisting of 48 display units (with cranks, buttons, and other apparatus to facilitate spectator participation) this exhibit is part of a nation-wide movement to make basic science "easy" for the general public; new installation.

Cincinnati, Ohio, Art Museum: "Albert P. Strietmann Collection," Feb. 7-Aug. 31; "Annual Exhibition of Work by Students of the Art Academy of Cincinnati," May 20-Sept. 10; "Indian Sculpture, lent by the Kevorkian Foundation," through Sept. 1.

Cincinnati, Ohio, Contemporary Arts Center: "Interior Valley Competition," May 20-Aug. 10.

Cincinnati, Ohio, Taft Museum: "Fifteenth Annual Spring Exhibi-



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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

tion—Cincinnati and the Civil War," Apr. 14-Sept. 4.

Cleveland, Ohio, Museum of Art: "The Work of Maurice Prendergast," June 20-July 30; "Printed Textiles," through August; "Enamels," June 15-July 30, Smithsonian Traveling Exhibition.

Dallas, Tex., Museum for Contemporary Arts: "Carl Morris Retrospective Exhibition," June 5-July 30, AFA Traveling Exhibition.

Dallas, Tex., Museum for Contemporary Arts: "Guillaumin: By the Road." An early Paul Cézanne painting, formerly in the collection of Dr. Paul Gachet of France, is an anonymous gift to the museum: new installation.

Dayton, Ohio, Art Institute: "The Ulfert Wilke Collection," July 1-Sept. 5; "Work from the Saturday Classes for Members' Children," July 20-Aug. 6.

Des Moines, Iowa, Art Center: "Los Angeles Painters Show," June 23-July 16.

Dearborn, Mich., Henry Ford Museum: "Photography and the Civil War," continuing.

Detroit, Mich., Historical Society and Museum: "Detroit, How You Have Changed," through Aug. 20.

Detroit, Mich., Institute of Arts: "Drawings from the Institute's Permanent Collection," May 2-July 22; "Fifty-First Exhibition for Michigan Artists," May 19-Aug. 13.

East Lansing, Mich., Michigan State University: "The Aldrich Collection," July 5-31, AFA Traveling Exhibition.

Flint, Mich., Institute of Arts: "Milton Avery Retrospective Exhibition," July 30-Sept. 30, AFA Traveling Exhibition.

Fort Worth, Tex., Art Center: "A Tribute to Grandma Moses," July 1-31; "Fibers, Tools and Weaves," July 1-Aug. 31, both Smithsonian Traveling Exhibitions; "Near Eastern Art," Aug. 1-22, AFA Traveling Exhibition.

Houston, Tex., Museum of Fine Arts: "World of Fantasy," June 11-Aug. 20; "Fifth Annual Hallmark Art Award Paintings," Aug. 13.

Indianapolis, Ind., John Herron Art Institute: "Misch Kohn Retrospective Exhibition," July 2-30, AFA Traveling Exhibition.

Iowa City, Iowa, State Teachers College: "Okinawa—Continuing Traditions," July 1-31, Smithsonian Traveling Exhibition.

Iowa City, Iowa, State University, Department of Oriental Studies: "Two Thousand Years of Chinese Painting," July 1-Aug. 10, AFA Traveling Exhibition: "Paintings by Ch'i Pai-Shih," July 10-Aug. 9, Smithsonian Traveling Exhibition.

Kalamazoo, Mich., Western Michigan University: "Perception and Visual Expression," July 1-30, AFA Traveling Exhibition.

Kansas City, Mo., William Rockhill Nelson Gallery of Art: "The Hans Neumann Collection of Contemporary Paintings," July-Sept. 15; "For Young Collectors," July 2-Aug. 13; "Artists of Mid-America," Aug. 20-Oct. 1.

Little Rock, Ark., Arts Center: "Paintings from San Francisco Art Association—'The Individual and his World'," June 1-Aug. 31.

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Cameron Booth Retrospective Exhibition," July 9-30, AFA Traveling Exhibition; "Helen Gerardia Traveling Graphics Exhibit," through August.

Menominee, Mich., M & M Federation of Arts: "The Medieval World," July 1-30, AFA Traveling Exhibition.

Milwaukee, Wisc., Art Center: "Hawaiian Children's Art," June 20-July 30; "Selections from the Art Center's Permanent Collections," June 15-Sept. 3.

Milwaukee, Wisc., Public Museum: "Northwest Indian Hall." Opened June 30. A second exhibition "Gun Room." A revision of the famous Nunnemacher Collection of firearms.

Minneapolis, Minn., Institute of Arts: "Photography in the Fine Arts, III," June 14-Sept. 3; "Five Centuries of German Prints and Drawings," June 18-July 30; "Prints by Malcolm Meyers," June 27-July 23; "Rooseveltiana," through Sept. 24; "Rooms to Let," July 11-Aug. 27; "Sculpture by John Rood," July 25-Aug. 20.

Minneapolis, Minn., Walker Art Center: "Prints and Drawings by Jacques Villon," July 2-Aug. 13, Smithsonian Traveling Exhibition; "The Invisible World Revealed," July 9-Aug. 6; "The Architectural Structures," July 30-Sept. 3; "Paintings by Carol Lind Geary," Aug. 27-Sept. 24.

Neenah, Wisc., John Nelson Bergstrom Art Center and Museum: "Landscape Design: The Work of Dan Kiley," July 15-Aug. 6, AFA Traveling Exhibition.

Oklahoma City, Okla., Art Center: "Hugo Robus Retrospective Exhibition," June 11-Aug. 27, AFA Traveling Exhibition.

Oshkosh, Wisc., Wisconsin State College: "The Anatomy of Nature," June 15-Aug. 15, Smithsonian Traveling Exhibition.

Saginaw, Mich., Museum: "Jose de Creeft Retrospective Exhibition," June 11-Aug. 20, AFA Traveling Exhibition.

Springfield, Mo., Art Museum: "Civil War Drawings II," July 1-Sept. 17, Smithsonian Traveling Exhibition.

St. Louis, Mo., City Art Museum: "Viet Nam," June 15-July 20, Smithsonian Traveling Exhibition; "International Print Exhibition," July 15-Aug. 15, AFA Traveling Exhibition.

Toledo, Ohio, Museum of Art: "Recent Accessions," June 1-Aug. 31.

Urbana, Ill., Krannert Art Museum: "Covenant for New Creation," Aug. 6-31; "The Story of American Glass," July 2-23, Smithsonian Traveling Exhibition.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Graphic Art by Miss Gerardia," through July.

Atlanta, Ga., Art Association: "New Acquisitions, 1960," June 18-July 30.

Baton Rouge, La., Art Commission: "Third Hallmark Art Award," July 1-31.

Birmingham, Ala., Museum of Art: "Near Eastern Art," "Ancient Gods and Monarchs," both June 24-July 20, AFA Traveling Exhibitions.

Charleston, S.C., Gibbes Art Gallery: "Carolina Art Association, Artist-Members Exhibition," July-August.

Columbia, S.C., Museum of Art: "South Coast Art Show," July 2-23; "Textiles of the French Directoire and Empire Periods," July 25-Aug. 20.

Columbus, Ga., Museum of Arts and Crafts: "Americans—A View from the East," July 10-Aug. 15, Smithsonian Traveling Exhibition.

Greensboro, N.C., Junior Museum: "Children's Art from Italy," June 15-July 16.

Greenville, S.C., Museum of Art: "American Prints Today," June 15-July 31, Smithsonian Traveling Exhibition.

Jacksonville, Fla., Art Museum: "Home and Highway Exhibition," July 2-28.

Key West, Fla., Martello Gallery and Museum: "Key West and Florida Keys Artists' Exhibition," June 20-Sept. 15.

Louisville, Ky., J. B. Speed Art Museum: "The Fleischmann Collection," July 4-25; "Joseph Stella Drawings," July 10-27; "Pagan," July 1-27, Smithsonian Traveling Exhibition.

Memphis, Tenn., Brooks Memorial Art Gallery: "Three Swiss Painters," July 1-25, Smithsonian Traveling Exhibition.

Miami Beach, Fla., Art Center: "The Golden Age in Holland," June 12-July 28; "A Picasso Retrospective in Prints," "A Corporation Collects," both July 3-19, all AFA Traveling Exhibitions.

Montgomery, Ala., Museum of Fine Arts: "A Picasso Retrospective in Prints," Aug. 1-22, AFA Traveling Exhibition.

Pensacola, Fla., Art Center: "Designer-Craftsmen U.S.A.," July 3-Aug. 29, AFA Traveling Exhibition; "Contrasts," June 10-July 30, Smithsonian Traveling Exhibition.

Richmond, Va., Museum of Fine Arts: "Home Front, 1861," May 12-Sept. 3.

West Palm Beach, Fla., Norton Gallery and School of Art: "Contemporary Collection—Florida Artists," July 2-Aug. 27; "Palm Beach Art Institute, Graphic Collection Part II," July 9-Sept. 3.

Williamsburg, Va., Colonial Williamsburg: "Civil War Exhibition," at the Abby Aldrich Rockefeller

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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Folk Art Collection, through July 30.

EASTERN

Albany, N.Y., Institute of History and Art: "Walter Quirt Retrospective Exhibition," July 9-Sept. 4, AFA Traveling Exhibition; "Brushes and Hopes," June 20-Sept. 17.

Allentown, Penna., Art Museum: "Modern Mosaics of Ravenna," June 1-July 15; "Two French Realists: Callot and Daumier," June 10-July 30, both AFA Traveling Exhibitions.

Andover, Mass., Phillips Academy: "Students' Exhibition," May 28-Sept. 25.

Baltimore, Md., Museum of Art: "Four Women Artists," May 28-July 16; "Rembrandt, Master Etcher," May 2-July 23; "Drawings from the Robert Gilmore Collection," opened July 11; "American Prints," "Recent Graphic Accessions," July 25-Sept. 3.

Baltimore, Md., Walters Art Gallery: "Leonardo Drawings," July 1-30, AFA Traveling Exhibition.

Boston, Mass., Museum of Fine Arts: "18th Century French Printed Cottons," through Sept. 3; "19th Century Paintings," May 2 through the summer; "The Artist and the Book: 1860-1960," May 4-July 16; "Recent Acquisitions of Prints, Drawings and Illustrated Books," June-Aug. 31; "20th Century Prints by Contemporary Artists," "English and French Watercolors," "French Design and Decoration for the Craftsman of the 18th Century," "A Selection of Communion Silver," all through the summer; "Traveling Scholars 1961 Exhibition," July 14-Aug 13; "Photography at Mid-Century," Aug. 30-Sept. 24.

Boston, Mass., Museum of Science: "Space Age Communications." An 800 square foot exhibit, sponsored by the New England Telephone and Telegraph Company; new installation.

Brooklyn, N.Y., Museum: "Three Centuries of Drawings," through July; "Japanese Ceramics," June 28-Sept. 4.

Cambridge, Mass., Fogg Art Museum: "A Special Exhibition of Classical Art and Antiquities," May 2-Sept. 20; "Works of Art from the Collections of the Class of 1936," June 11-Aug. 25.

Corning, N.Y., Museum of Glass: "Brasilia—A New Capital," July 1-Aug. 15, Smithsonian Traveling Exhibition.

East Hampton, N.Y., Guild Hall: "Annual Members' Exhibition," June 17-July 11; "Artists of the Region," July 22-Aug. 13.

Fort Ticonderoga, N.Y., Museum: Champlain-Hudson Waterway Exhibit. Features the Indians, settlers, trappers, soldiers, crafts, trade goods and weapons connected with the waterway, thus portraying both its past and continuing place in history; new installation.

Greenwich, Conn., Bruce Museum: "The Decorative Arts of the American Indian," June 18-Aug. 20.

Hagerstown, Md., Washington County Museum of Fine Arts: "In Bronze and Stone," June 6-July 30; "The Paintings of Professor Chao Shao-An," July 2-30; "Modern Mosaics from Ravenna," Aug. 1-30, AFA Traveling Exhibition: "Birds of Greenland," June 1-30, Smithsonian Traveling Exhibition.

Harrisburg, Penna., Pennsylvania Historical and Museum Commission: "The Technique of Fresco Painting," June 10-Aug. 15, Smithsonian Traveling Exhibition.

Hartford, Conn., Trinity College: "Three Renaissance Architects," June 25-July 25, AFA Traveling Exhibition.

Hartford, Conn., Wadsworth Atheneum: "All Brides Are Beautiful," June 9-July 23; "Twelfth National Print Exhibition," July 13-Aug. 13, AFA Traveling Exhibition.

Huntington, N.Y., Hecksher Museum: "Crafts Exhibition," Aug. 6-27; "The Art of Seeing," opened June 18.

Indiana, Penna., State College, Art Department: "Jacob Lawrence Retrospective Exhibition," June 18-Aug. 20, AFA Traveling Exhibition.

Ithaca, N.Y., Cornell University, White Art Museum: "The Hudson River School," June 10-Aug. 22, AFA Traveling Exhibition.

Lincoln, Mass., DeCordova Museum: "Venice Biennale Prize-Winners," July 1-Aug. 15, AFA Traveling Exhibition.

Monroe, N.Y., Old Museum of Smith's Clove: Wagon-Making and Repair Shop. Includes wagons and sleighs in various stages of assembly. Reconstruction of typical Southern wagon-making shop of the mid-19th Century; new installation. Also on exhibition, J. S. Gregory Saddle, Harness, and Trunk-Making Shop. Shows saddles, harnesses and other tools appropriate to a leather-making shop of the late 19th Century; new installation, opens July 22.

Newark, N.J., Museum: "Chinese and Korean Pottery and Porcelain," opened June 6; "The Otten Collection," June 17-Sept. 17; "Alaska and Hawaii," "Religious Arts of Tibet," continuing; "The Painting Media," "Avinoff Orchid Prints," "Victorian Vignettes," opened June.

New Bedford, Mass., Old Dartmouth Historical Society, Whaling Museum: "The Whale," June 1-September.

New Haven, Conn., Yale University Art Gallery: "Paintings and Sculptures from the Albright Art Gallery Collection, Buffalo, New York," Apr. 27-Sept. 3.

New York, N.Y., American Muse-

um of Natural History: "Recent African Accessions," opened June 15; "Hummingbirds," continuing; "Arctic Riviera," July 2-Aug. 31, Smithsonian Traveling Exhibition. Hayden Planetarium: "Men in Space," June 27-Oct. 2.

New York, N.Y., Hunter College, Bass Museum: "Bass Collection." A collection of predominately medieval and Christian art of considerable interest. New installation.

New York, N.Y., IBM Gallery of Arts and Sciences: "Significant Art Forms," July 10-28; "Style and Security," Aug. 7-25.

New York, N.Y., Metropolitan Museum of Art: "Musical Instruments of Five Continents," June 21-Sept. 11; "Paintings from Private Collections," June 30-Aug. 20; "Electra Havemeyer Webb Memorial Exhibition," continuing; "Color in Prints," through Sept. 4.

New York, N. Y., Museum of Contemporary Crafts: "Artist-Craftsmen of Western Europe," Sept. 10.

New York, N.Y., Museum of the City of New York: "The Clintons of New York," Apr. 12-Sept. 4; "King Arthur on Broadway," May 3-October; "Marine Drawings by Samuel Ward Stanton," May 18-Sept. 30; "Civil War Centennial," June-Sept.; "A Century of Costume: 1800-1900," through August.

New York, N. Y., Museum of Modern Art: "Futurism," May 30-Sept. 12; "Boccioni Drawings and Etchings," May 30-Aug. 9; "Japanese Vernacular Graphics," June 3-July 16; "Thirteen Polish Painters," July 26-Oct. 1.

New York, N. Y., Museum of Primitive Art: "The Traditional Arts of Africa's New Nations," May 17-Sept. 10.

New York, N.Y., New-York Historical Society: "It Paid to Advertise," through July 31; "A Nation Divided: 1861-1862," through Dec.

New York, N.Y., New-York Historical Society: "Early American Toy Collection." Shows a variety of costumed dolls, from the very simple wood toy of the 18th century, to the mechanical toy of the late 19th and early 20th century. Included in the exhibit is a late 18th century doll dressed in black satin with the hood and cape trimmed with real ermine.

New York, N.Y., Pierpont Morgan Library: "Special Treasures," June 20-July 28.

New York, N.Y., Scalamandré Museum of Textiles: "The Victorian Era," May 22-August.

New York, N.Y., Solomon R. Guggenheim Museum: "Paintings from the G. David Thompson Collection," May 25-Aug. 27.

New York, N.Y., Whitney Museum of American Art: "Jose de Rivera Retrospective Exhibition," "Balcolm Greene Retrospective Exhibition," both May 23-July 23, AFA Traveling Exhibitions.

New York, N.Y., Zoological Society: A rare Sacred Crane of Japan, and a pair of White-necked Cranes have been presented to the City of New York by the Ueno Zoo, Tokyo, and will be exhibited at the Bronx Zoo; new installation.

Ogunquit, Maine, Art Center: "41st Annual National Exhibition of Paintings," July 3-Aug. 31.

Philadelphia, Penna., Art Alliance: "Flowers," May 26-Sept. 20; "Philadelphia Water Color Club," June 9-Aug. 16; "What in the World?" June 12-Sept. 17; "General Exhibition," June 14-Sept. 17.

Philadelphia, Penna., Commercial Museum: "The Young in Art," May 26-Sept. 3; "Japan Today," continuing; "Italy Today," continuing.

Philadelphia, Penna., Franklin Institute Planetarium: "The Sun—Earth's Powerhouse," through July; "Rocket to Mars," Aug.-September.

Portland, Maine, Museum of Art: "Marsden Hartley," Aug. 11-Sept. 4, AFA Traveling Exhibition.

Provincetown, Mass., Chrysler Art Museum: "The Work of Charles W. Hawthorne," June 16-September.

Reading, Penna., Public Museum and Art Gallery: "Museum Art Student Work," July 2-30; "Christopher Shearer Paintings from the Museum Collection," Aug. 6-27.

Rochester, N.Y., Museum of Arts and Sciences: "Freedom to Learn: Women's Education 1861-1921," through Sept. 30; "The Stone-Tolan Site from 1790 A.D.," June 15-Sept.

Salem, Mass., Peabody Museum: "Civil War Navies." Includes prints, paintings, manuscripts, and memorabilia; new installation.

Saranac Lake, N.Y., Dorothy Yepez Galleries: "Shaker Craftsmanship," June 14-Aug. 15, Smithsonian Traveling Exhibition.

Scranton, Penna., Everhart Museum: "Outer Mongolia," July 1-31, Smithsonian Traveling Exhibition; "Balcomb Greene Retrospective Exhibition," Aug. 6-27, AFA Traveling Exhibition.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Paintings by Young Africans," July 1-28, Smithsonian Traveling Exhibition.

Staten Island, N.Y., Institute of Arts and Sciences: "Prints of Color Photographers Club," June 1-Sept. 4; "Landscape III by Tseng Yu-Ho," July 2-Sept. 30.

Syracuse, N.Y., Everson Museum of Art: "Selections from the Permanent Collection," July 1-31.

Utica, N.Y., Munson-Williams-Proctor Institute: "New York Crafts –1961," July 1-Sept. 5; "Utica Arts Festival," July 15-23; "Karl Schrag Retrospective Exhibition," July 1-Sept. 3, AFA Traveling Exhibition. Fountain Elms: "Oneida County in the Civil War," through September.

Washington, D.C., American Institute of Architects: "Irish Architecture of the Georgian Period," June 15-July 15, Smithsonian Traveling Exhibition.

Washington, D. C., Corcoran Gallery of Art: "Easter Eggs and Other Precious Objects by Carl Fabergé," to be extended indefinitely through the summer.

Washington, D.C., National Gallery of Art: "Chinese Art Treasures," through Aug. 13.

Washington, D.C., Smithsonian Institution, Division of Philately: "First Stamps of the Sierra Leone," through Sept. 30.

Wilmington, Del., Delaware Art Center: "Titus C. Geesey Collection of American Paintings," June 22-July 30; "Audubon Prints," July 2-Sept. 17.

Worcester, Mass., Art Museum: "Works by Dove," July 27-Sept. 17.

WITHIN THE PROFESSION . . .

POSITIONS OPEN

Boulder, Colo., University of Colorado Museum: **Museum Technician.** For general technical and preparational duties usual in a natural history museum, with special emphasis on design and construction of exhibits, mostly of a didactic type. Salary: $5,000. Apply to Hugo G. Rodeck, Director, University of Colorado Museum, Boulder, Colo.

Bridgeport, Conn., Museum of Art, Science and Industry: **Curator of Education.** To supervise school services program and junior museum activities, including Mobile Science Trailers and statewide science lecture program. Solid background in the physical sciences; experience in teaching and working with children essential. Salary: $6,000 up, according to experience. Write to Earle W. Newton, Director, Museum of Art, Science and Industry, 199 Pembroke Street, Bridgeport 8, Connecticut.

Gainesville, Fla., University of Florida, State Museum: **Curator of Exhibits.** Responsible for educational displays in natural science and social science, including supervision of exhibits department staff of preparators, artists, and dioramist. Planning, design, and coordinating efforts of members of exhibits staff with educational aims of Museum and University, are included in his duties. Require university graduate, preferably with advanced degree in natural or social science; experience both in museum work and supervisory or administrative capacity. Salary open. Write to the Director, Florida State Museum, University of Florida, Gainesville, Florida.

Louisville, Ky., Junior Art Gallery: **Director.** To plan and direct a program of changing exhibitions for school age children. Should have a knowledge of museum procedures, public relation techniques, be able to plan and design exhibitions, and conduct an art education program connected with the exhibitions. Write to John W. Stites, Jr., President, The Junior Art Gallery, Inc., 301 York Street, Louisville 3, Kentucky.

Miami, Fla., Historical Association of Southern Florida, Regional History Museum: **Director.** To administer museum in new building. Entails responsibility of moving the collections from storage and re-establishing them. Should have ability to direct public relations and fund raising; to plan program meetings. Requirements include a strong interest and background in the history of the Caribbean and South Florida region. Living quarters on the premises. Salary open, depending on experience and background. Submit professional references and complete résumé of education and experience to the President, Historical Association of Southern Florida, 1340 duPont Building, Miami 32, Florida.

San Mateo, Calif., County Historical Association and County Historical Museum: **Curator.** For museum, soon to occupy new building, 6000 square feet. Must have museum experience and/or training, be able to plan and build displays. Permanent position, possibly directorship, for the right person. Salary equitable, depending on qualifications. Be available to start work later this year, but invite correspondence now. Write F. M. Stanger, San Mateo County Historical Association, 124 Baldwin Avenue, San Mateo, California.

Spokane, Wash., Eastern Washington Historical Society: **Curator of Science.** To take charge of the Science collections, such as geology, palaeontology, and regional birds; design and install interpretive exhibitions, and to plan and administer interpretive activities in science, including school tours, lectures, educational TV programs. Should have a B.S. degree (geology preferred), and at least two years' museum experience. Salary: $4968-$5184, depending on education and experience. Apply, including references and résumé of education and experience, to Mrs. Florence Reed, Director, Eastern Washington State Historical Society, W. 2316 First Avenue, Spokane 43, Washington.

Staten Island, N.Y., Institute of Arts and Sciences: **Curator of Education.** To design and direct a program of lectures for school children given by volunteer and other staff members as well as the curator of education; Saturday programs and classes for the Junior Museum; work with the Junior Museum Guild; plan and supervise the adult education classes. Prefer college degree, graduate work in the history of art, and experience in teaching; some knowledge of, and sympathy with, natural sciences. 40 hour week; four weeks annual vacation. Salary: beginning $4,000 to $4,900. Apply to James L. Whitehead, Director, Staten Island Institute of Arts and Sciences, 75 Stuyvesant Place, Staten Island 1, New York.

STAFF CHANGES

Buffalo, N.Y., Albright Art Gallery: **Mrs. Viola Hughes** has been appointed Administrative Assistant.

Chaco Canyon National Monument, N.M.: **Merritt S. Johnston,** formerly Superintendent of Capulin Mountain National Monument, New Mexico, has been appointed Superintendent.

Chicago, Ill., Art Institute of Chicago: **Alfred John Jakstas** has been appointed Conservator. **Louis Pomerantz,** Conservator of paintings at the Institute since 1956, has resigned.

Chicago, Ill., Natural History Museum: **Patricia M. Williams** has been appointed Assistant Editor of Scientific Publications. She succeeds Martha H. Mullen.

Davenport, Iowa, Municipal Art Gallery: **Mrs. Elizabeth M. Rochow** has been appointed Director (formerly Mrs. Elizabeth M. Geiken).

Dearborn, Mich., Henry Ford Museum: **James D. Candler** has been appointed Merchandising and Reproductions Manager.

Positions and Personnel

East Lansing, Mich., Michigan State University Museum: **Marvin Cain,** formerly Assistant Professor of History at the University of Missouri, has been appointed Curator of History. **Wolfram Niessen** has been appointed Museum Artist.

Fort Worth, Tex., Children's Museum: **Dennis H. Gallagher** has been appointed Curator of the Astronomy Department and Planetarium. He succeeds Norman Cole.

Hartford, Conn., Wadsworth Atheneum: **Henry P. Maynard** has been appointed Curator of American Arts.

Long Beach, Calif., Museum of Art: **Jerome Allan Donson,** Director of the museum since November 1956, is resigning June 30.

Miami, Fla., Museum of Science and Natural History: **Vincent Gabianelli** has been appointed Director of the Museum.

New Canaan, Conn.: Silvermine Guild of Artists: **Robert H. Miller,** Assistant to the Director of the Minneapolis School of Art, has been appointed Executive Director, effective August 1, 1961.

New York, N.Y., Parke-Bernet Galleries: **Robert F. Metzdorf** has been appointed head of the Book Department, with the title of Assistant Vice-President.

Notre Dame, Ind., University: **John Howett** has been appointed Curator of the Art Gallery, and Instructor in Art History.

Pawtucket, R.I., Old Slater Mill Museum: **Donald Shepard** has resigned as Director.

Richmond, Va., Virginia Museum of Fine Arts: **William B. O'Neal,** Assistant Professor of Art and Architecture at the University of Virginia, has been named head of the newly-formed Program Division.

Salt Lake City, Utah, Art Center: **James L. Haseltine** has been appointed Director.

Tulsa, Okla., Gilcrease Institute of American History and Art: **Dean Krakel** has been appointed Director of the Institute.

Vancouver, Canada, Public Aquarium: **Donald Wilkie** has been appointed Assistant Curator.

Washington, D.C., National Capital Parks: **Robert C. Horne** has been appointed Senior Assistant Superintendent, and **Nash Castro** has been appointed Assistant Superintendent.

West Palm Beach, Fla., Norton Gallery and School of Art: **Ann Watkins Woods** has been appointed Assistant to the Director.

Williamsburg, Va., Colonial Williamsburg: **George B. Eager** has been appointed Director of Publications. He succeeds J. Van MacNair, Jr. **John W. Harbour, Jr.,** has been named Director of the Division of Presentation.

Winnipeg, Man., Manitoba Museum, Civic Auditorium: **Maurice E. Mann** has been appointed Assistant Technician.

PERSONALS

James Biddle has been elected President of the newly formed Drawing Society, New York.

James M. Brown, Director of the Corning Glass Center, Corning, New York, and Treasurer of the American Association of Museums, also has been elected President of the Corning Glass Works Foundation.

Stevan Dohanos, Illustrator, Muralist, Designer and Author, was elected to the Presidency of the Society of Illustrators, New York, on June 7, 1961.

Etta Falkner, Director of the Old Gaol Museum, York, Maine, has been named the new Secretary-Treasurer of the New England Museums Conference.

Rudy J. Heins, Peter Plattern, and **Roland H. Ridson** have been elected to the Board of Directors of the Neville Public Museum, Green Bay, Wisconsin.

Urless N. Lanham, zoologist and entomologist at Wayne State University, Detroit, will be Visitor Curator of Entomology at the University of Colorado Museum for the Summer Session of 1961.

Frederick H. Lovejoy has been re-elected President of the Museum of Science, Boston, Massachusetts. **Francis W. Davis** has been elected Vice-President; **Mrs. Peter Gamage, Dean George R. Harrison, Royal Little,** and **Edward N. McMillan** have been elected members of the Board.

Peter Robinson, vertebrate paleontologist now at the Peabody Museum of Natural History, Yale University, will be Visiting Curator of Geology at the University of Colorado Museum for the year beginning September 1, 1961.

Henry T. Rowell, Professor of Latin, and Chairman of the Department of Classics at the Johns Hopkins University, will be the Professor-in-Charge of the School of Classical Studies of the American Academy in Rome for the academic years 1961-62 and 1962-63.

Robert M. Stecher has been elected Chairman of the Board of the Cleveland Health Museum.

Otto Wittmann, Director of the Toledo Museum of Art, Toledo, Ohio, has been elected President of the Association of Art Museum Directors. **Richard E. Fuller** has been elected Vice-President; **George L. Stout** has been elected Secretary-Treasurer.

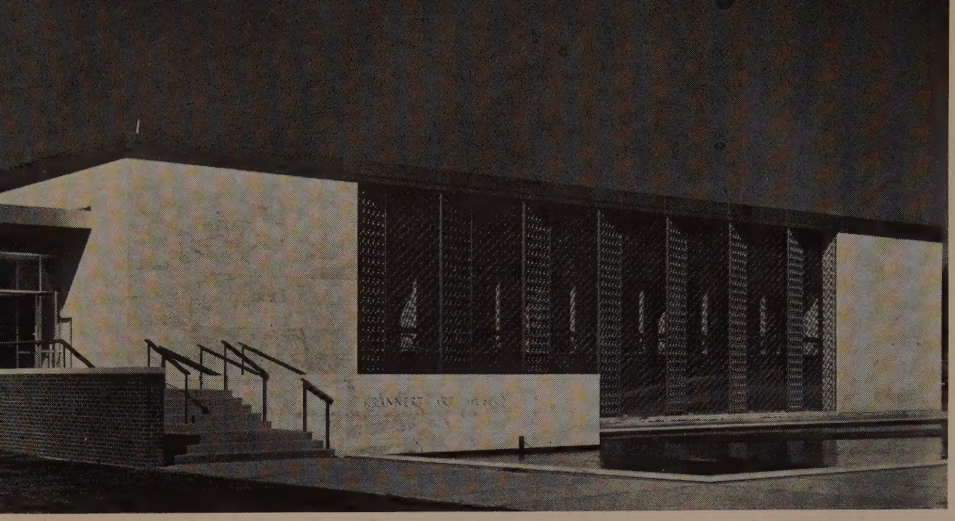
DECEASED

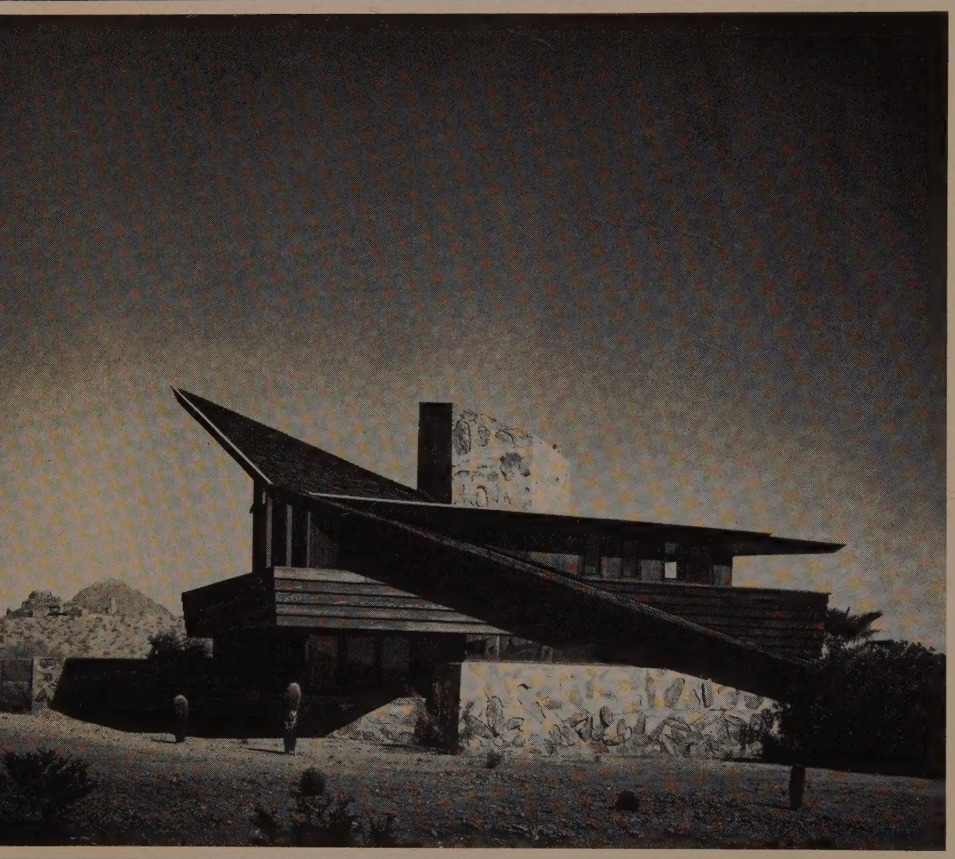
Winnifred A. Chapman, a former member of the Library of Congress, Washington, D.C., died on March 13.

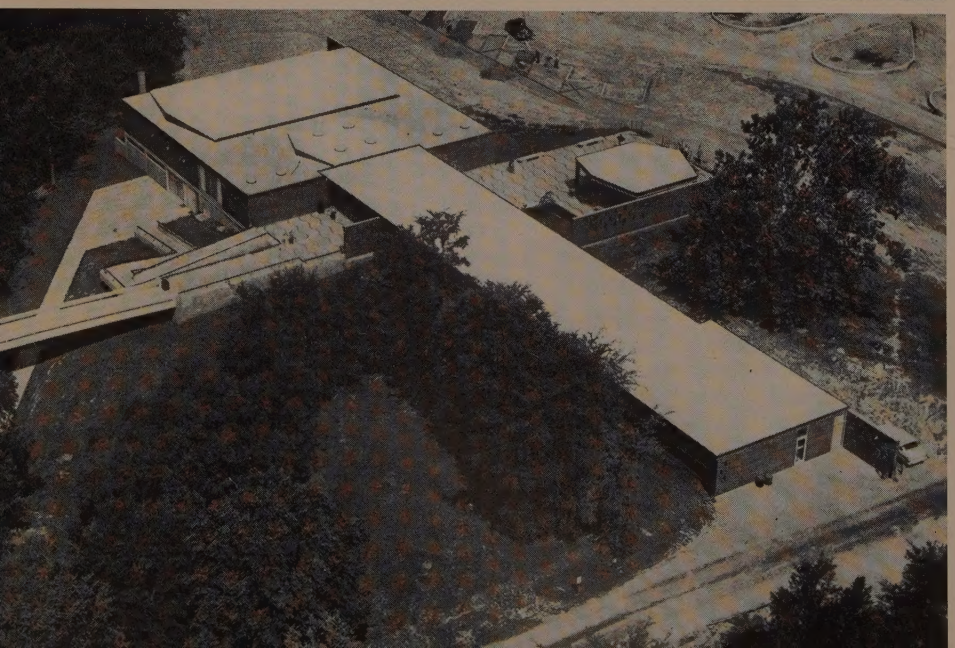
Mrs. Allston Jenkins, member of the Women's Committee of the Academy of Natural Sciences, Philadelphia since 1954, died April 10.

Anna L. Newbold, library assistant at the Academy of Natural Sciences, Philadelphia, died April 10.

Dr. Jeanne S. Schwengel, Research Associate in the Malacology department of the Academy of Natural Sciences, Philadelphia, died February 17.







HIGHLIGHTS

The new Krannert Art Museum at the University of Illinois (1) was formally dedicated May 20 with an exhibition drawn from the university's permanent collection of more than 550 works of art. The museum has been named in honor of its principal donor, Herman C. Krannert, Indianapolis, founder and chairman of the board of Inland Container Corporation and a 1912 University of Illinois graduate. The two-story building was designed by Ambrose Richardson, Champaign architect. Plans were developed by Mittelbusher and Tourtelot, Chicago architectural firm.

1

The home designed by Frank Lloyd Wright (2) for Mrs. Lucius Boomer was given to the Phoenix Art Museum, Phoenix, Arizona. The purpose of the gift was to have this most unusual domestic building preserved. The house will be open to the public during the months of October through May. It will also be used for additional exhibition space, special meetings and possibly in the future as a staff residence.

2

The new Visitor Center, Mammoth Cave National Park, Kentucky (3) is one of more than fifty similar facilities completed or started by the National Park Service under Mission 66. It serves as a hub of orientation, information and interpretation for thousands of visitors who seek the physical, mental and spiritual refreshment the area offers. The bird's eye perspective indicates the general character of the newly-constructed brick structure, with its distinctive terraces, covered areas, ramps, and bridge. The large public unit houses the museum and auditorium, lounge and rest rooms. The narrow wing to the right provides space for the Park's administrative functions. The building is artfully air-conditioned by natural means employing even-tempered air from the cave. Photograph supplied by National Park Concessions, Inc.

3

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